

Italian Books

II

Philobiblon &
Libreria Antiquaria Pregliasco

Italian Books

II

Spring 2020



Preface

Blue comforts the heart, for it is the Emperor of colours

(Sone de Nansay, 13th century)

The second catalogue of our series *Italian Books* is a special issue, devoted entirely to printing on blue paper. The forty-four volumes presented here – often unique copies but all of the greatest rarity, and extending from the sixteenth to the mid-nineteenth century – trace an itinerary in printing on this coloured paper, and in blue-paper collecting as well.

The vogue for printing on blue paper was particularly widespread in Italy. Moreover, the first person to introduce this special support to the world of publishing was one of the most celebrated Italian printers of all times: Aldus Manutius. In 1514, possibly in early autumn, Manutius issued the first book ever printed on blue paper, the agricultural collection traditionally known as the *Libri de re rustica*, of which the only extant copy printed entirely on blue paper is now preserved in the Pierpont Morgan Library in New York.

It is not surprising that the first to introduce blue paper to publishing was a printer active in Venice, a cosmopolitan city with strong trading links to the East, and especially to the Ottoman Empire. The Eastern influence on Venetian life and industry is particularly striking from the ninth century onwards, as demonstrated through the magnificent exhibition *Venise et l'Orient*, held at the Institut

du monde arabe in Paris in 2006/07, and subsequently at the Metropolitan Museum of Art in New York in 2007, which exhibited the richness and variety of such material, artistic, and intellectual interactions. Turkish and more generally Islamic influences are evident in Venetian textiles, glassware, and ceramics, as well as in techniques and styles used for producing refined bindings or filigree doublures. Blue paper should likewise be considered in the context of this ‘shared world’: it was used in China from the third century, mostly as a support for religious texts, and its use later extended to other eastern regions, above all to Constantinople.

Venice was not only at the center of a large commercial network; it also maintained a thriving dye industry, thanks in large part to the vegetal dye called indigo or *indicum* which it imported from the East – the ‘blue from Indes’. Indigo was used for dying blue rags and textiles; for centuries, until the introduction of the pigment known as Prussian blue, it was also used in the production of coloured paper in all shades – from light *azzurra*, to medium *turchina*, and to the darker *blu* – to be used by artists, draughtsmen, engravers, and of course, beginning with Aldus Manutius, printers. Amongst the sixteenth-century books presented here, the names of Venetian printers are therefore prevalent: Francesco Marcolini, Giuseppe Comin da Trino, Bartolomeo Imperatore, and above all Gabriele Giolito de’ Ferrari, who, like his illustrious predecessor Manutius, used blue paper for volumes he considered exceptional and which were evidently commissioned by distinguished clientele, for whom they served as a less expensive alternative to vellum.

Already by the first decades of the Cinquecento, the production and use of blue paper for printing extended to other Italian printing centres beside Venice, and the content of the works selected for blue-paper publication had likewise become markedly varied. This variety is clearly evident in the selection offered here which ranges from literary works, as with the illustrated *Orlando Furioso*, issued on this support by Giolito de' Ferrari in 1546, or Pietro Bembo's *Lettere*, finely printed by the Roman Dorico brothers in 1548; to religious and devotional writings, as with Lorenzo Davidico's *Columba animae*, published in Milan in 1562 by Vincenzo Girardoni; to an architectural treatise, in the form of a rare edition of Serlio printed on blue paper by the Venetian Marcolini in 1540, in which the woodcuts representing Roman antiquities and decorative elements stand out impressively against the *carta blu*. A special mention should also be made here of the extraordinary blue-paper copy of Euclid's *Elements*, in the Italian translation by Federico Commandino which was published in Urbino in 1575 by Domenico Frisolino; for such special publications, Frisolino used blue paper produced in the paper mill located in the small town of Fermignano, and owned by the Montefeltros.

In the centuries that followed, the panorama of Italian printing on blue paper became even richer and more vast, in terms of both textual themes and printing locales. Further, the *carta azzurra*, *carta turchina*, and *carta blu* became one of the favourite supports for publishing academic homages, festival descriptions, and occasional writings in prose or verse developed around the births or weddings of monarchs, crown princes, or members of pre-eminent families.

Many of the copies included in our catalogue bear marks of distinguished provenances, pointing to some of the greatest names in this special sector of book collecting. We should mention firstly the Venetian senator Giacomo Soranzo (1686-1761), prior owner of the marvelous copy of Svetonius' *Le vite de' dodici Cesari* presented here; in its Italian version printed in Venice in 1738, the volume is supplemented with the portraits of Roman Emperors which reproduce the outline of Hubert Goltzius' series of chiaroscuro medallions. This very copy subsequently passed into the hands of another passionate collector of blue-paper books, the British Consul in Venice Joseph Smith (ca. 1682-1770). It is also highly probable that another item offered here previously belonged to Smith's private library, which was sold in Venice in 1755: a copy of Michelangelo Biondo's *Della nobilissima pittura* issued on *carta Turchina* by the Venetian printer Bartolomeo Imperatore in 1549. Noteworthy, too, is *Il Tempio della Filosofia* by Orazio Arrighi Landini, published in Venice in 1755, presented here in a copy once owned by the Venetian merchant Amadeus Svajer (1727-1791), another important collector of volumes printed on blue paper, as well as two books once preserved in the 'Casa Trivulzio': the splendid copy of Tacitus' *Opere*, which appeared in Padua in 1755, and is possibly the same copy offered at the sale of the celebrated library of Maffeo Pinelli in London in March-April 1789; and the equally fine copy of the *Favola d'Aragne* by Ottavio Rinuccini, which was published in Florence in 1810. The copy of Boccaccio's *Teseide*, printed in Lucca in 1548, was sold in 1847 at the sale of the book collection amassed by Guglielmo Libri (1802-1869), and the same provenance is traced in a volume gathering works by Luigi Tansillo and Niccolò Franco, which

was published in Paris in 1790 by the Milanese Giovan Claudio Molini. Finally, one more name of note stands out: that of Raoul Chandon de Briailles (1850-1908), the universally known founder of the Chandon de Briailles mark of champagne, and one of the greatest collectors of blue-paper books of all time: his ex-libris, or that of his heirs, mark the copies of three sixteenth-century editions presented in this catalogue: the *Concordantiae Poetarum, Philosophorum & Theologorum* by Giovanni Calderia (Venice 1547), the *Heroici* by Giovanni Battista Pigna (Venice 1561), and the exceedingly rare first edition of Livio Sanuto's Italian adaption of Claudian's poem *De raptu Proserpinae*, presented here in an outstanding copy privately printed for the Bishop of Trent, Cristoforo Madruzzo, and housed in a superb morocco binding produced for the Doge of Venice Marco Foscarini (1726-1797).

The catalogue contains other finely bound volumes as well, including a copy of Antonio Maria Cecire's theological work *La dottrina della Chiesa sulle indulgenze* of 1791, housed in an armorial binding and issued on blue paper as commissioned by the author for a distinguished patron, Cardinal Gregorio Antonio Maria Salviati. Another example of a presentation copy is the *Apologia de gli Academici di Banchi di Roma* by Annibal Caro, printed in Parma in 1558, and immediately gifted by the author to his close friend Marco Antonio Piccolomini, who inscribed on the title-page, in his own hand, 'Di M. Ant^o piccolomini & degli Amici MDLVIII Dono dell'Autore'. The copy of the *Descrizione* by Camillo Rinuccini, which provides a detailed account of the festivities organised for the wedding of the Crown Prince Cosimo II de' Medici to the Archduchess of Austria Maria Magdalena in

1608, may also have been offered by the author to a member of the Florentine Vettori family, their coat of arms being stamped on the binding.

Significantly, however, all blue-paper copies were intended for presentation or prepared as special commissions. It therefore matters little if they are – as in such notable examples mentioned above – further supplemented with a dedication in the author’s own hand or housed in a precious armorial binding. Regardless of a blue volume’s content or size, the choice of its paper as a ‘distinguished’ support for printing – evidently more expensive than ordinary white paper – always signals a desire to honour the intended recipient, to present them with the gift of a special copy, as a sign of admiration, gratitude, respect, or even political or academic calculations: the dedicatee of the work, the coveted patron, the necessary financial backer, the valued subscriber, and the powerful statesman are all examples of such cherished recipients, as are the influential professor, co-founder of a journal, fellow of an academy, beloved woman, or the closest of friends. It is above all for this reason that the selection of blue-paper books presented here cannot simply be considered mere typographical oddities or beautiful curiosities; they are especially important as objects representing the sharing and broadening of personal social networks. As with unquestionably rarer, but more heavily analysed vellum copies, the study of books printed on blue paper allows for connections to be drawn between and among authors, dedicatees, patrons, friends, and acquaintances, with these striking objects providing the material evidence of such historical relationships.

Far from a footnote in the heritage of the Book, the history of printing on blue paper bears exceptional testimony to the complexity of the Book as a multi-level object, in which intellectual, cultural, personal, and material realms are all deeply interrelated.

Margherita Palumbo



ROMA QVANTA FVIT IPSA RVINA DOCET



With ink drawings,
possibly by Francesco Bartoli

1

Serlio, Sebastiano (1475-1554). Il terzo libro... nel qual si figurano, e descrivono le antiquità di Roma, e le altre che sono in Italia, e fuori d'Italia. Venice, Francesco Marcolini, February 1540. (bound with:) **Idem. Regole generali di architettura... sopra le cinque maniere de gli edifici, cioe, thoscano, dorico, ionico, corinthio, e composito, con gli esempi de l'antiquita, che per la maggior parte concordano con la dottrina di Vitruvio.** Venice, Francesco Marcolini, February 1540.

Two works in one volume, folio (342x240 mm). PRINTED ON BLUE PAPER. **I.** Collation: A², B-V⁴. CLV, [1] pages. Lacking fols. H1 and H4, probably replaced by the first recorded owner with the leaves from an ordinary copy, and fols. R2 and R3 supplied with two manuscript leaves. Roman and italic type. Title within a cartouche surmounting a woodcut depiction of ancient Roman ruins with the caption 'ROMA QUANTA FUIT IPSA RUINA DOCET'. Woodcut printer's device and colophon framed by a cartouche on the verso of fol. V4. 120 woodcuts, including thirty-two full-page and four double-page blocks. Woodcut animated initials throughout. **II.** Collation: A-T⁴. LXXVI leaves. Lacking fol. B1 which is supplied with a manuscript leaf. Roman and italic type. Woodcut architectural title. Woodcut printer's device and colophon framed by a cartouche on the verso of fol. T4. 126 woodcuts, fifty-six full-page illustrations, including six plates on three leaves (fol. S4-T2). Woodcut animated initials throughout. Eighteenth-century brown half-morocco, marbled covers. Spine with title in gilt lettering. A good copy, old paper repairs to the gutter and to outer margin of fols. V2 and V3 of the first edition bound. The lower margin of fol. A4 in the second edition bound has been repaired, some ink stains.

Provenance: Francesco Bartoli, possibly the Bolognese antiquarian (1675-1733; early ownership inscription on the first title-page and the margins of fol. V3 in the first edition bound, as well as fol. A4v of the second one, partially legible under UV lamp). The *marginalia* as well as the drawings that replace the lacking leaves are attributed to the skilled hand of this early owner.

\$ 28,000.-

This miscellaneous volume, exceptionally printed on blue paper, contains the first edition of Book III from this fundamental work by the celebrated Bolognese architect Serlio; it is followed by the second edition of Book IV or *Regole generali di architettura*, which originally appeared in Venice in 1537.

Serlio's monumental work represents the first treatise on architecture in which the illustrations assumed primary importance, leading it to become one of the most important architectural books to disseminate knowledge of antique heritage and invention throughout Europe during the Italian Renaissance.

The work is made up of seven Books, which were published separately according to an order explained by Serlio in his preface to Book IV, although in reality the order was only partially followed by the author. Book III, on ancient monuments, is dedicated to the King of France, François I, and appeared in Venice in 1540, while Books I and II, on geometry and perspective, respectively, were published simultaneously in bilingual Italian-French editions in Paris in 1545, after Serlio's move to Fontainebleau. Book V, containing twelve temple designs, followed in 1547; it was the last to be published during Serlio's lifetime, once again in Paris in bilingual version. Book VI, on domestic architecture, was never

published, and survives only in two manuscript versions and a series of trial woodcuts. Finally, Book vii was edited posthumously by Jacopo Strada and published in Frankfurt in 1575. By the early seventeenth century, Serlio's treatise, and its various parts, had been translated into several languages, some as unauthorised editions.

Book iii is especially important, and the layout Serlio adopted for it, with its well-balanced blocks of text and images, was later copied by Palladio in his *Quattro Libri dell'Architettura* of 1570. "The first genuine advance in architectural illustration seems to have been made by Serlio, and his Libro Terzo set the type of architectural illustration in Italy for the rest of the Century" (Fowler).

The text and the illustrations were both the result of Serlio's own investigations and derivations from the work of other architects, above all Serlio's master, Baldassare Peruzzi, whom he had assisted on a project for the façade of the Bolognese Basilica of San Petronio in the early 1520s. At the end, Serlio adds a separate treatise on Egyptian antiquities – *Trattato di alcune cose meravigliose de l'Egitto* – which derives mainly from Diodorus Siculus, and which presents, among other things, a perspectival elevation and a description of the Pyramid of Cheops near Cairo, as well as the description and imaginary reconstruction of a monument containing one hundred columns, the remains of which Serlio states were found in Greece.

Book iv – *Regole generali* – represents the first handbook to summarize the new architectural style, establishing a canon of the five classical architectural orders on the basis of Roman remains. It is, like the previously described edition, finely illustrated.

The printer Marcolini, born in Forli and active in Venice until 1559, issued a handful of copies of his editions published between 1539 and 1540 on large blue paper as presentation or special copies,

including Serlio's Book III and Book IV. These were intended for patrons or very distinguished clientele, as the copy on blue paper of both Books, bound together as they are here, once owned by the Prince of Bibliophiles Jean Grolier (1479-1565) and now in the Bibliothèque nationale de France well attests. The Walters Art Gallery in Baltimore has a copy of each of these Books, while a copy of Book III alone is preserved at the Metropolitan Museum of Art in New York, bequeathed by the great collector W. Gedney Beatty (1869-1942). Copies printed on blue paper of the other Books belonging to Serlio's 'architectural encyclopedia' are not recorded. The early owner of this volume might be identified as the Bolognese antiquarian Francesco Bartoli (1675-1733), who drew numerous copies after antiques, and played a notable role in the reception of the classical tradition during the eighteenth-century, particularly in Britain. It is also likewise possible to attribute to his hand the finely drawn leaves on white paper which replace those lacking on blue paper. Some of Bartoli's drawings preserved in the Eton College Library show plans and decorative elements featured by Serlio in his Book III, relating to, among other things, the Tempio di Bacco and the decorative mosaics in the vaulting of the Roman Church of S. Costanza, considered by Serlio the ancient Temple of Baccus (see *Il terzo libro*, fols. C4v-D1r).

I. Casali *Annali*, 51; Mortimer *Italian*, 472; *Berlin Katalog* 2560; Fowler 308; RIBA 2968 and 2966. **II.** Casali *Annali*, 52; Charvet 2; Fowler 314; W. B. Dinsmoor, "The Literary Remains of Sebastiano Serlio", *The Art Bulletin*, 24 (1942), esp. pp. 64-68; L. Gwynn – A. Aymonino (eds.), *Paper Palaces. The Topham Collection as a Source for British Neoclassicism*, Eton 2013, esp. pp. 22-39

The perfect Prince

2

Guevara, Antonio de (1481-1545). Vita di M. Aurelio imperadore, con le alte, & profonde sue sentenze, notabili documenti, ammirabili esempi, & lodeuole norma di viuere, tradotta di spagnuolo in lingua toscana per Mambrino Roseo da Fabriano. Nuovamente ristampata, & dal medesimo autore riveduta. Rome, Baldassarre Cartolari, May 1543.

4° (194x125 mm). PRINTED ON BLUE PAPER. Collation: A-P⁸. [8], 113 (erroneously numbered 111), [1] leaves. Title-page from an ordinary copy printed on white paper. Portrait of Marcus Aurelius on the title-page, woodcut coat of arms of dedicatee on the verso of the same leaf. Numerous woodcut decorated initials in different sizes, the smallest on black ground. Twentieth-century half brown leather, boards covered with red paper. Smooth spine with title lettered in gilt. Blue-paper pastedowns and flyleaves. A good copy, with a small ink stain. Some underlining, in an early hand, and one *manicula*.

\$2,500.-

Exceedingly rare second edition of the first Italian translation of the celebrated *Libro áureo de Marco Aurelio* (*The Golden Book of Marcus Aurelius*).

The original Spanish version of the *Libro áureo* by the Franciscan friar Antonio de Guevara, court historiographer of Charles V, first appeared in 1528, but this edition was considered, by its author, to have been pirated. An expanded and authorized edition was

published in 1529 in Valladolid, under the title *Rolox de principes* (*Dial of Princes*). The work belongs to the tradition of mirrors for princes, and became one of the most influential sixteenth-century examples of this genre, significantly contributing to shaping the image of the Roman emperor Marcus Aurelius as the perfect prince and a paragon of wisdom and moral virtue. The popularity of Guevara's work outside of Spain was likewise immense: both its shorter (*Libro áureo*) and longer versions (*Rolox de principes*) were widely translated during the Renaissance, in French, English, Italian, German, and Dutch.

The leading humanist from Fabriano, Mambrino Roseo (ca. 1500 – ca. 1575) was responsible for the Italian rendering, which relies on the shorter *Libro áureo*. The first edition of the *Vita di M. Aurelio imperadore* was issued in 1542 from the Roman press run by Baldassare Cartolari, active in Rome between 1540 and 1543. The publishing initiative was successful, and a second edition followed in May 1543. Other blue-paper copies are apparently unrecorded.

F. Barberi, "Annali della tipografia romana di Baldassarre jr e Girolama Cartolari (1540-1559)", *La Bibliofilia*, 53 (1951), no. 31; L. Brunori, *Le traduzioni italiane del "Libro aureo de Marco Aurelio" e del "Relox de Principes" di Antonio de Guevara*, Imola 1979.

A rare surviving Giolitina on blue paper

3

Ariosto, Ludovico (1474-1533). Orlando furioso... nouiſſimamente alla sua integrita ridotto & ornato di varie figure. Con alcune stanze del S. Aluigi Gonzaga in lode del medesimo. Aggiuntoui per ciascun Canto alcune allegorie, & nel fine una breue espositione et tauola di tutto quello che nell'opera si contiene... Venice, Gabriele Giolito de' Ferrari, 1546. [together with:] **Dolce, Ludovico (1508-1568).** L'Espositione di tutti i vocaboli, et luoghi difficili, che nel Libro si trouano; Con una brieue Dimostratione di molte comparationi & sentenze dell'Ariosto in diuersi auctori imitate. Raccolte da M. Lodouico Dolce... Venice, Gabriele Giolito de' Ferrari, 1547.

Two parts in one volume, 4° (215x149 mm). PRINTED ON BLUE PAPER. Collation: A-Z⁸, AA-KK⁸; *⁸, **⁸, ***⁸, ****⁶. 264; [30] leaves. The second part bearing on its separate title-page the imprint date '1547'. Roman and italic type, the cantos printed in two columns. The first title-page framed with an elaborate architectural border containing Giolito's phoenix device; imprint set in type in a cartouche in the lower part of the border; in the second part different printer's devices on the title-page, and at the end. Medallion portrait of Ariosto on fol. *8v. Forty-six woodcuts (ca. 47x87 mm), one at the beginning of each canto. The *argumenti* within a woodcut border. Woodcut historiated initials in two different sizes. Seventeenth-century Italian limp vellum, gilt tooled (probably a *remboîtage*). Covers framed within double fillets, small floral tool at each inner corner. At the centre, the large gilt coat of arms of an unidentified bishop. Traces of ties. Spine with three raised bands, emphasized by gilt

fillets. On the first and last compartments the early inked shelfmark 'K V 2'. A good copy, light foxing. A few spots on the title-page, the verso of the last leaf somewhat soiled. Fols. A4v and A5r lightly discoloured. Wormholes repaired to the lower margin of the last quires. Minor loss to the outer upper corner of fol. HH2. Small early ink stains, the upper margin of some leaves lightly trimmed. A few early marginal annotations and reading marks.

Provenance: early seventeenth-century ownership inscriptions on the verso of fol. *2, 'Jo. Pompilio mano propria', repeated twice, and 'Io Domenico [?]'.

\$22,000.-

The rare Giolito 1546 quarto edition of *Orlando*, in an extraordinary blue-paper copy: one of the finest illustrated books produced in the Italian Cinquecento. Gabriele Giolito de' Ferrari printed his first *Furioso* in 1542, a publication which goes far beyond any previous editions by other printers: for the first time the text of the poem is supplemented with commentary, and each canto is introduced by a woodcut vignette, as well as an *argomento*. The success of this innovative publication was immediate and unprecedented, and the *Furioso* became the 'symbol' of the printing house itself. From 1542 onwards the poem was constantly re-issued, both in quarto and, as of 1543, in the cheaper and more popular octavo format, thus proclaiming Giolito's success as a printer and businessman, and transforming the *Furioso* into a 'classic' of modern literature. The 1546 edition opens – like that of 1542 – with Giolito's dedicatory epistle to Henri II de Valois, then Dauphin de France, who had married Catherine de' Medici in 1533. The text was edited

by the Venetian Ludovico Dolce, one of the closest collaborators of the Venetian house, and was additionally supplemented by his *Espositione di tutti i vocaboli et luoghi difficili, che nel Libro si trovano*, which soon became the most frequently reprinted commentary to the *Furioso*. Furthermore, in the edition of 1546, Giolito includes – in response to the *Cinque Canti* first published in 1545 by the rival Aldine printing house – his ‘novelty’, i.e., eighty-four stanzas dealing with the history of Italy, which he had in turn obtained from Ariosto’s son Virginio. Another remarkable aspect of the Giolito *Furioso* is the illustrative apparatus that accompanies the cantos: forty-six woodcuts comprising a cycle whose stylistic quality, refined design, and abundance of detail represents a significant step in the illustration of the poem. Each vignette shows multiple scenes pertaining to the canto at hand, thereby visually capturing the multifarious and ever-changing narrative structure of the poem. The various episodes diminish in size in the receding planes of the woodcut, and are thus conceived as separate but simultaneous actions: the majority of the vignettes depict two or three scenes from the related canto, although two woodcuts each include four episodes, and one – the vignette for Canto XLI with a surface area of only 47x87 mm – presents an incredible five scenes simultaneously.

In 1541 the Venetian Senate had granted a ten-year privilege for the woodblocks or ‘intagli novi’ of the *Furioso*, giving Giolito the exclusive right for using this illustrative apparatus. They were then re-used, with a few changes, in numerous subsequent editions issued by the Venetian printer until the quarto edition of 1559. The identity of the skilled artist or artists responsible for designing and cutting the vignettes that introduce each canto of the *Furioso*

remains unknown; recently the name of the Bolognese painter Jacopo Francia (1484-1557) has been put forth, while a once-plausible attribution to Giorgio Vasari is now generally refused.

The 1546 *Giolitina* is further enriched by a woodcut medallion portrait of Ariosto taken from a block first used for the *Furioso* of 1542, and accompanied here by a sonnet. The source is the profile portrait introduced by Niccolò Zoppino in his famous *Furioso* of 1530, and ultimately derived from Titian. The artist employed by Giolito re-interpreted this earlier portrait, transforming it into a classical bust of Ariosto dressed in a toga and crowned with a laurel wreath. This new iconography was an immediate success and was readily imitated by other printers.

Surviving *Giolitine* on blue paper are quite rare. An edition *in carta turchina* of the 1554 *Furioso* was sold in the Pinelli sale for 25 francs, and Angela Nuovo records copies on blue paper of the Giolito *Furioso* of 1543, 1544, 1549, 1551, and 1554. In this copy the *Furioso* of 1546 is supplemented by Dolce's *Espositione* from the reprint of 1547. Copies of the *Furioso* of 1546 and 1547 printed on blue paper are unrecorded. As previously stated, Giolito continued to re-issue his *Furioso*, often changing the dates on the title-pages during printing in order to re-present unsold copies back on the market, or inserting quires from other issues. The interior composition of this volume may therefore testify to hectic phases in the production and 'packaging' of a copy on blue paper commissioned by a rich but impatient customer, as well as the aim to supplement the text of the poem with a 'new' version of the *Espositione*, which – as stated on the title-page, dated 1547 – is now corrected and enlarged.

Bongi, *Annali*, II, pp. 126, 144; Agnelli-Ravegnani, p. 76; D. Javitch, “Gabriele Giolito ‘packaging’ of Ariosto, Boccaccio and Petrarca in Mid-Cinquecento”, F. Fido – R. A. Syska-Lamparska – P. D. Stewart (eds.), *Studies for Dante. Essays in Honor of Dante Della Terza*, Fiesole 1998, pp. 123-133.



From the library of Raoul Chandon de Briailles

4

Calderia, Giovanni (1395-1474). *Concordantiae Poetarum Philosophorum &Theologorum... opus vere aureum, quod nunc primum in lucem prodijt ex antiquo exemplari Authoris...*
Venice, Giuseppe Comino da Trino, 1547.

8° (150x93 mm). PRINTED ON BLUE PAPER. Collation: *⁴, A-Z⁴, AA-YY⁴. [4], 179, [1] leaves. Roman and italic type. Woodcut printer's device on the title-page. Numerous woodcut animated initials. Early twentieth-century mottled calf, over pasteboards. Covers within two floral borders. Smooth spine divided into compartments with gilt fillet, gilt title on blue lettering-piece, imprint lettered in gilt. Pastedowns and flyleaves in blue paper. A good copy, the first leaves slightly spotted, last leaves somewhat browned. On the recto of the front flyleaf the pencilled note 'Papier bleu rare'.

Provenance: Count Raoul Chandon de Briailles (1850-1908; ex-libris on the recto of the first flyleaf).

\$9,500.-

Rare first edition – printed on blue paper – of this treatise by the Venetian physician Giovanni Calderia, possibly composed between 1447 and 1455, and posthumously edited by Michelangelo Biondo, author of *Della nobilissima pittura* (see [next item](#)). The edition is dedicated by Biondo to Francesco Donà.

CONCORDANTIAE

POETARVM PHILOSOPHO=
rum & Theologorum, Ioanne Cal=

deria Phisico Authore.

OPVS VERE AVREV M, Q VOD
nunc primum in lucem prodijt ex antiquo
exemplari Authoris.

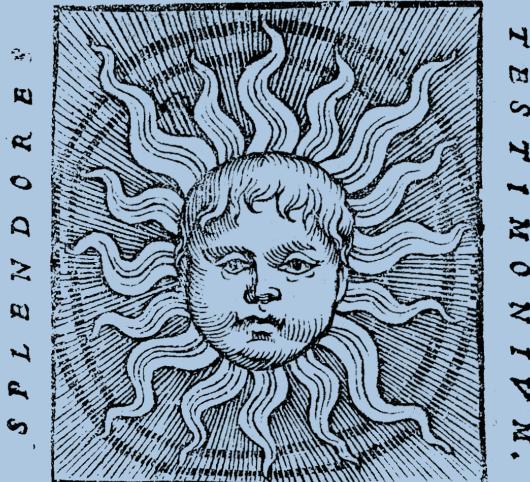
NE MO I GIT VR POST HAC POTE=

tit errare in via Poetarum vel Philosophorum

nam ut apud Theologos ita & apud hos,

continentur dogmata salutis.

MEI, VIRTVTIS



Cum privilegio Illustriſ. S. Venetiarum indecennium.

M. D. XLVII.

Calderia wrote the *Concordantiae Poetarum Philosophorum et Theologorum* for his beloved daughter Cateruzza, in an effort to temper her excited religiousness: in 1451, Guarino Veronese's son had asked for Cateruzza's hand in marriage but the pious sentiment of the girl, supported by her mother, caused the negotiations to fail. The *Concordantiae* is the only work by Calderia to be printed, and it guaranteed its author a certain level of reputation as a Platonic philosopher in subsequent centuries, revealing as it does his interest in both moral philosophy and classical poetry.

The copy offered here was once owned by one of the greatest collectors of blue-paper books: Raoul Chandon de Briailles, the universally renown wine merchant and founder of the Chandon de Briailles mark of champagne. Chandon de Briailles may have purchased it from the rich collection of the Venetian *cavaliere* Andrea Tessier (d. 1896), which was sold in Munich in 1900 by the bookseller Jacques Rosenthal and which included a copy “tiré sur papier bleu” (*Bibliothek Tessier: Katalog eins grossen Theils der Bibliotheken des verstorbenen Chevalier Andrea Tessier und des Marchese de****, lot 519, in the section “Particularités. Imprimées sur vélin, sur papier bleu. Elzevier non rognés. Minuscules etc”).

Brunet I, 1470; M. L. King, “Personal, Domestic, and Republican Values in the Moral Philosophy of Giovanni Calderia”, *Renaissance Quarterly*, 28 (1975), pp. 535-574.

One of the few presentation copies,
in carta azzurrina

5

Bembo, Pietro (1470-1547). *Delle lettere di M. Pietro Bembo.*

Primo volume. Rome, Valerio and Luigi Dorico, September 1548.

4° (192x142 mm). PRINTED ON BLUE PAPER. Collation: *⁴, A-Z⁴, Aa-Zz⁴, Aaa-Eee⁴. Lacking quire *4, fols. B4, Ccc4, and the final quires Ddd and Eee. [2 of 10], 386 of 398 pages; lacking the last 4 unnumbered leaves. Italic and roman type. Blank spaces for capitals, with printed guide letters. Old vellum over pasteboards, gilt-tooled spine. Sewing rather weak, fols. A1, R1, Ccc1-Ccc3 somewhat loose. A near-good copy, browning and spotting throughout, a few small stains; wormholes, occasionally affecting a few letters or words. The outer margin in quires A-F trimmed, without any loss; margins of the last leaves frayed. Early note on fol. A1r, 'il 2o Tomo non fu mai stampato'. Nineteenth-century annotation on the rear pastedown, 'mancante di 5 carte che contengono la lettera ad un Lorenzo Massolo, le tavole della Lettera e L'Errata'.

\$1,800.-

One of the few copies printed on blue paper of the rare first posthumous edition of letters by Venetian patrician and outstanding humanist Pietro Bembo.

During his lifetime, only a selection of Bembo's letters in Latin had appeared (which they did in 1536). Recalling a tradition of classical antiquity first revived by Francesco Petrarca, Bembo had, however, planned to publish his entire correspondence in the Italian

vernacular, and the Vatican Library preserves a manuscript of the letters he had prepared for publishing. After Bembo's death, this plan was taken over by his literary executors, Carlo Gualteruzzi from Fano (1500-1577), and the Venetian Girolamo Querini (1466-1554), and the correspondence between Gualteruzzi and the eminent humanist Giovanni Della Casa gives information about the publishing initiative. The first volume came to light in Rome in 1548, and contained – as attested by the second title printed on fol. A1v – the letters written to popes, cardinals, and other members of the ecclesiastical hierarchy. The volume was published, at the expense of Gualteruzzi himself, by Valerio Dorico in partnership with his brother Luigi. The siblings hailed from Brescia in Lombardy and were well known for the fine musical editions issued from their Roman press, which was located in Campo de' Fiori until 1555. The volume opens with the printers' dedicatory epistle to Cardinal Guido Ascanio Sforza, then Camerlengo of the Holy Roman Church.

The title-page of the 1548 edition states that the publication is the 'Primo volume', i.e., only the first volume of Bembo's letters. Indeed, the Doricos never succeeded in publishing the following and implicitly announced volumes of Bembo's letters, owing to disagreements that had arisen between Gualteruzzi and Querini about the publication of other works by Bembo, above all his *Historia veneta*. The complete, five-volume collection was published only four years later, in 1552, by the Venetian printer Gualtiero Scoto.

A few copies of the 1548 edition were issued on blue paper and intended for presentation. A copy of the *Lettere in carta azzurrina*,

likewise imperfect, is included in the 1861 sale catalogue of the library amassed by Guglielmo Libri, while a copy printed “upon the finest vellum” was sold in 1829 at the sale of the legendary book collection once owned by George Hibbert.

Adams B-604; Gamba 138; F. Barberi, “I Dorico, tipografi a Roma nel Cinquecento”, *La Biblio filia*, 67 (1965), pp. 221-261.

An extremely rare survey of Renaissance art theory

6

Biondo, Michelangelo (1500-1565). *Della nobilissima pittura, et della sua arte, del modo, et della dottrina, di conseguirla, agevolmente et presto.* Venice, al segno di Apolline, Bartolomeo Imperatore, 1549.

8° (152x100 mm). PRINTED ON BLUE PAPER. Collation: A⁴, A-G⁴. [4], 27, [1] leaves. Italic and roman type. Woodcut printer’s device on the verso of the last leaf. Woodcut decorated initials. Dark blue morocco signed by Masson De Bonnel. Spine with five raised bands, title in gilt lettering. Marbled pastedowns and flyleaves, inside *dentelles*. Gilt edges. A very good copy, loss to the outer lower corner of the title-page and fol. G3, in both cases not affecting text; few lightly browned stains.

Provenance: early, illegible ownership inscription in brown ink on recto of fol. A2.

\$16,500.-

A copy, exceptionally printed on blue paper, of the first appearance in print of the famous *Della nobilissima pittura*, an edition rarely seen on the market: there exists only one auction record of an ordinary copy in the last sixty years.

The treatise was written by the Venetian physician Michelangelo Biondo, who lived mainly in Naples and Rome. *Della nobilissima pittura* is dedicated to the ‘Eccellenissimi Pittori di tutta l’Europa’, and represents one of the most interesting works on art theory produced during the Italian Renaissance; in it, Biondo avers the dignity of painting, arguing for its worthy consideration as a liberal art.

Along with Lancilotti’s *Trattato di pittura*, Biondo’s work represents one of the first sixteenth-century attempts to adopt the literary form of the dream-narrative: in *Della nobilissima pittura* the personification of painting appears to the author in a dream and laments her low stature among the liberal arts. Biondo quotes numerous contemporary artists and authors, and further references various other writings on the topic, thereby offering a valuable survey of Renaissance art theory.

Of the first edition of *Della nobilissima pittura*, only one other copy on blue paper is recorded, which is preserved in the Fondo Cicognara of the Biblioteca Vaticana. The present copy could well be the volume *in carta Turchina* listed in the catalogue of the Bibliotheca Smithiana, the famous library assembled by the art and book collector Joseph Smith (ca. 1682-1770) – British consul in Venice between 1744 and 1760 and Canaletto’s patron – which was sold in the lagunar city in 1755.

STC Italian 106; Cicognara 82.

D E L L A

N O B I L I S S I M A

P I T T U R A , E T D E L L A

*sua arte, del modo, & della dot-
trina, di conseguirla, age-
uolmente et presto, ope-
ra di Michel An-
gelo biōdo.*

*Non mai più chiaramente scritta da huomo di
tempi nostri, impero che, qui s'insegna
a dipengere, & s'tratta di tutte le
sue difficultà di uarij squicci
& in quanti modi, &
sopra di che si dif-
segna &
penge.*

*Gionti ui sono anchora tuttili Pittori famosi
di questa etate, con le loro gloriose pit-
ture & doue, con bellissima peticio-
ne di Decaquadri del
A V T T O R E.*

M D X L I X. In Vinegia

Con priuilegio decenale, Alla in-
segna di Appolline. rectu-
a ij

Outstanding copy on blue paper,
from a sixteenth-century private press

7

[Claudianus, Claudio ca. 370-404] Sanuto, Livio (ca. 1520-1576). Al reuerendissimo et illustrissimo signor il cardinal di Trento La rapina di Proserpina di Liuio. Venice, [Gabriele Giolito de' Ferrari ?], 1551.

8° (184x118 mm). PRINTED ON BLUE PAPER. Collation: A-H⁸. [64] leaves. Complete with the last blank. Roman and italic type. Numerous large woodcut decorated initials. Handsome Roman eighteenth-century red morocco, over pasteboards. Covers framed within elaborate *dentelles*, at the centre, gilt-tooled coat of arms of the Doge Marco Foscari. Spine with five raised bands, compartments decorated with gilt acorn tools, title in gilt on black morocco lettering piece. In a half-leather box. A fine copy. On the front flyleaf 'rarissimo 16'.

Provenance: Marco Foscari, 117th Doge of Venice (1726-1797; armorial binding; see *Catalogo della Biblioteca Foscari ai Carmini. Vendibile a Venezia nel 1800*, lot 2833, “[Sanuto, Livio]. La Rapina di Proserpina. Poema. Ven. 1551. 8. Leg. in mar. ros.”); Henry Chandon de Briailles (1898-1937; ex-libris on the front pastedown and recto of front flyleaf). Old armorial stamp on the title-page, very faded.

\$38,000.-

AL REVERENDIS-
SIMO ET ILLVSTRISSIMO
SIGNOR IL CARDINAL
DI TRENTO
LÀ RÀPINÀ DI
PROSERPINA
DI LIVIO
SANVTO.



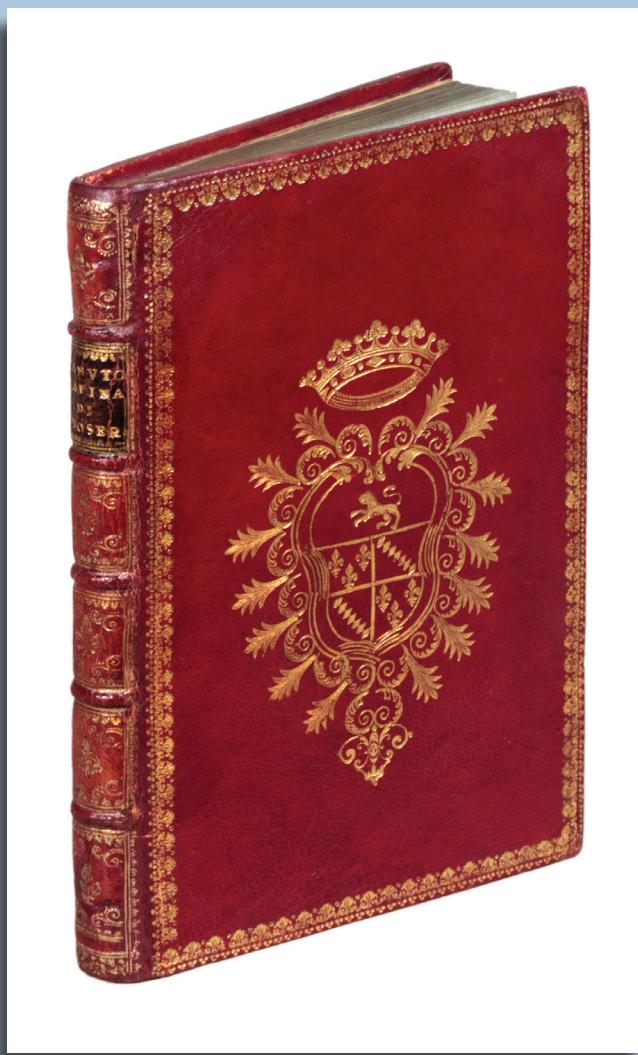
IN VINEGIÀ

M. D. LI.

A superb copy on blue paper of the exceedingly rare first edition of Livio Sanuto's translation, or adaption, into Italian of the poem *De raptu Proserpinae* by Claudian. One of the few copies known, it is likely to have been privately printed for the Bishop of Trent, Cristoforo Madruzzo (1512-1578), who is also the dedicatee of the publication, and is well known for having the honour of hosting one of the most important events of the sixteenth century: the Council of Trent.

A reprint appeared in 1553, and is attributed by Dennis E. Rhodes to Gabriele Giolito de' Ferrari on the basis of the large woodcut capitals used there, and which occur in many other books published by the Venetian printer. However, "Gabriel Giolito de Ferrari [...] rarely indulged in anonymous printing, or printing on behalf of other publishers. He was too successful and too independent on his own" (D. E. Rhodes, *Silent Printers*, p. viii).

The volume presented here is finely bound in red morocco bearing the arms of Marco Foscarini, the 117th Doge of Venice and one of the most famous eighteenth-century collectors of Aldine and Italian books. His library was sold by his heirs in Venice in 1800; the lengthy preface appended to the sale catalogue celebrates the *Libreria di Casa Foscarini* – highly esteemed for the refined taste of its owner, the rarity of the books, and the beauty of the bindings – as "una delle più scelte tra le particolari di Venezia", i.e., "among the most exquisite Venetian private libraries". In the twentieth century, the volume was preserved in the library of the wine merchants Chandon de Briailles; this library was first assembled by Raoul, founder of the eponymous and celebrated mark of champagne, and was subsequently expanded by his son Henry Chandon de Briailles.



Another copy on blue paper is held in Milan's Biblioteca Braidense, and is considered to be a printing proof for the second edition of 1553 ("Esemplare con correzioni mss. sul front. e data corretta da 1551 a 1553, e molte correzioni mss. nel testo; probabile bozza di stampa per l'edizione del 1553"). Three 'normal' copies are recorded in the libraries at Harvard, Yale, and Cambridge University, with the latter copy lacking the dated title-page and thus possibly a copy of the 1553 edition (see Adams S-376, and Adams S-377).

Edizioni per i Madruzzo (1540-1659). Dedicatari, committenti e autori nella famiglia dei principi vescovi di Trento, Trento 1993, no. 44; D. E. Rhodes, *Silent Printer: Anonymous Printing at Venice in the Sixteenth Century*, London 1995, p. 245 (for the 1553 edition).

An association copy related to one of the greatest quarrels of the Renaissance

8

Caro, Annibal (1507-1566). *Apologia de gli Academici di Banchi di Roma, contra M. Lodouico Casteluetro da Modena. In forma d'uno Spaccio di Maestro Pasquino. Con alcune Operette del Predella, del Buratto, di Ser Fedocco...* Parma, Seth Viotti, November 1558.

4° (210x150 mm). PRINTED ON BLUE PAPER. Collation: A-Z⁴, a-i⁴, k⁶, l-m⁴. 268, [16] pages. Roman and italic type. Engraved printer's device on the title-page and woodcut device on verso of fol. m4. Woodcut animated initials. Eighteenth-century quarter-leather, marbled covers. Smooth

spine with gilt title on lettering-piece, compartments framed in gilt tools. A very good copy, some minor browning.

Provenance: given as a gift by Annibal Caro to his friend, the writer Marco Antonio Piccolomini (1504-1579; ownership inscription on the title-page: 'Di M. Ant^o piccolomini & degli Amici MDLVIII Dono dell'Autore'); on the verso of the front flyleaf is a sonnet by Giacomo Marmitta, unpublished at the time and written in Piccolomini's own hand, dedicated to 'Comendador Caro'; *marginalia* by Piccolomini on fol. F4v and k6v.

\$24,000.-

Remarkable association copy, printed on blue paper in homage to its recipient, of this testimony to one of the greatest literary quarrels of the Renaissance; the work is presented here in its variant 'c' form, as evinced by the finely engraved printer's device, instead of the more common woodcut one, on the title-page, and by the text reading "LA nobil Secchia harà per numer un drago?" which appears on the recto of fol. i1 (p. 241).

The dispute centred on the poem *Venite all'ombra de' gran Gigli d'oro* ('Come to the shade of the great golden lilies'), which had been commissioned by Alessandro Farnese and which Caro had composed in praise of the French monarchy. The poem was harshly criticized by philologist Ludovico Castelvetro (1505-1571) due to its lack of Petrarchian style and use of linguistic inventions, especially in its incorporation of spoken language. Caro replied to Castelvetro's criticism with his *Apologia*, which ends with a *Corona* of nine injurious sonnets through which Caro comes to accuse Castelvetro of having murdered Alberico Longo, Caro's advocate in this impassioned quarrel.

APOLOGIA
DE GLI ACADEMICI
DI BANCHI DI ROMA,
CONTRA M. LODOVICO
CASTELVETRO DA MODENA.

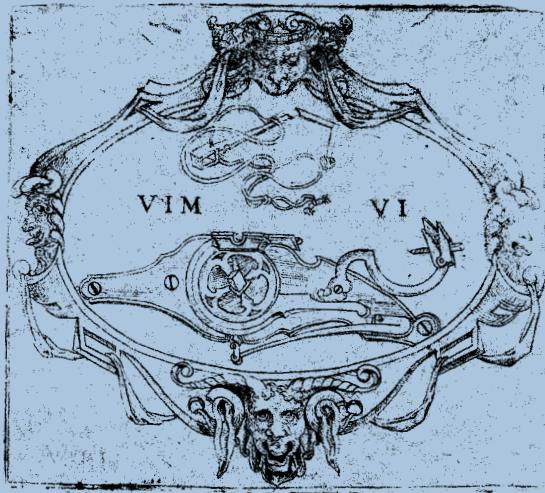
In forma d'uno Spacciò di Maestro Pasquino.

Con alcune operette,
DEL PREDELLA,
DEL BVRATTO,
DI SER PEDOCCO.

In difesa de la seguente Canzone del Commendatore

ANNIBAL CARO.

Appertenenti tutte à l'uso de la
lingua toscana, & al uero
modo di poetar.



Di M. Ant^o piccolomini, & degli Amici MDLVIII
A dono dell'Autore

The present copy was given as a gift by Caro to his friend Marco Antonio Piccolomini, member of one of the most distinguished Sienese families and co-founder – his academic nickname was ‘Sodo’ – of the celebrated Accademia degli Intronati, a pivotal institution in the cultural life of 1550s Siena, and one of the most ancient academies in the world. The correspondence attests to the close friendship between Caro and Piccolomini, as well as Piccolomini’s attempt to incite contemporary scholars like Girolamo Ruscelli to support Caro against Castelvetro. It is thus particularly noteworthy that Piccolomini has transcribed a sonnet pertaining to the quarrel on the flyleaf of the present copy. The poem, ‘Lingua d’atro venen’ tutta conspersa’, was composed by the poet Giacomo Marmitta (1504-1561) and was unpublished at the time; it would only be printed some years later, in 1569, when it was included to accompany Caro’s response in his collected *Rime*, issued by the Aldine press.

The marginal note written by Piccolomini on fol. F4v is also interesting as it provides a previously unknown element in our reconstruction of this contemporary intellectual milieu: Piccolomini marks a passage concerning two inscriptions located in the villas of the Modenese poet Francesco Maria Molza (1489-1544), Caro’s friend and the uniquely non-Sienese member of the Accademia degli Intronati. Piccolomini attributes both inscriptions – ‘Ancor essa è modo di parlar plebeo’, and ‘perchè l’uso della lingua nobile, non riceve esso col sostantivo manifesto, se non davanti’ – to Ludovico Molza, Francesco Maria’s father.

Only one other blue-paper copy is known, this being held at the Biblioteca Palatina in Parma.

Adams C-739; Gamba 276; C. Di Felice, "La seconda edizione dell'*Apologia* di Annibal Caro: un censimento delle sopravvivenze e un esemplare in Normandia", S. Fabrizio-Costa (ed.), *Autour du livre ancien en Normandie. Intorno al libro antico in Normandia*, Bern 2011, pp. 165-194.

M^r Jac^o Marmitta, al Comendator Caro.

Lingua d'atro uenen' tutta corposa
Trouato ha'l ferro pur' del'ha rocisa;
Mail tronco ou'ella fu dianzi' diuisa
Amaro Tosco ancor' co'l sangue uerfa.
Hor' de' piu' sua natura empia e peruorsa
Puo contra voi! sendo già concia in guia
Che come' prima a'sdegno, hor' muoue a'risa
L'agente; al grido suo lieta conuersa.
E' co' inuada; e' cotal' morto s'habbia
Chi di biasmar' altrui prende' diletto,
E' cuor' d'inuidia sol' pased' et di rabbia.
Quina CARO, ben' caro al mondo, aspetto
Vedere al troppo ardor' diuider' le' labbia;
E' noi lodato di s'degno effetto.



Se ne trovano copie in carta grande ed in carta turchina

— S. Bongi —

9

Pigna, Giovanni Battista (1529-1575). Gli Heroici di Gio. Battista Pigna, a Donno Alfonso da Este II. Duca di Ferrara V... Venice, Gabriele Giolito de' Ferrari, 1561.

4° (210x152 mm). PRINTED ON BLUE PAPER. Collation: A-M⁴, N⁶, *⁴, **⁴. 105, [19] pages. Complete with fol. N6 blank. Roman and italic type. Woodcut printer's device on the title-page, a different device on fol. N5v. Woodcut animated initials, head- and tailpieces. Fol. L4v within woodcut architectural border. Nineteenth-century cardboards, covered with brown paper. Spine with title in gilt lettering. A good copy, a few repairs to the lower gutter, not affecting the text.

Provenance: from the library of Count Henry Chandon de Briailles (1898-1937; ex-libris on the recto of the front flyleaf).

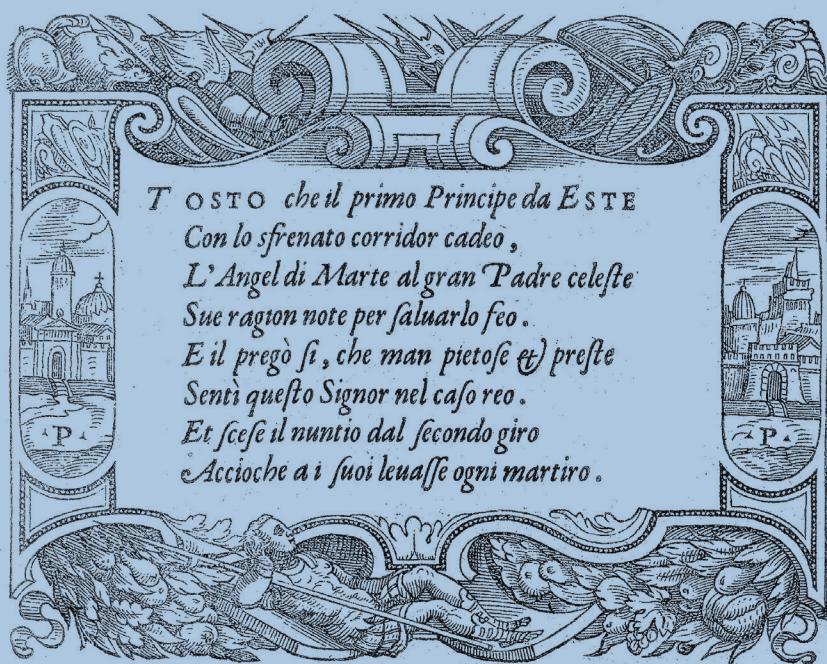
\$12,000.-

First and only edition of this famous heroic poem, exceptionally presented in the only-extant copy printed on blue paper.

The *Heroici* was composed by the renowned humanist Giovan Battista Nicolucci, better known as Giovanni Battista Pigna, secretary to Alfonso II, Duke of Este, historian at the Ferrara court and great commentator of Ariosto's *Orlando Furioso*. The work is dedicated by Pigna to his illustrious patron, and narrates,



ARGOMENTO
DELL' HEROICO.



over forty-nine forty-nine *ottava rima* stanzas, the true events of the duke's fall from his horse during a tournament. The poem is introduced by three books in prose, in which Pigna expounds his theory on tragic poetry and the heroic epic and provides an analysis of the peculiar features of these poetic genres.

Bongi states that of the *Heroici* printed by Gabriele Giolito de' Ferrari "se ne trovano copie in carta grande ed in carta turchina", one of which is in the hands of the "cav. Andrea Tessier di Venezia". The reference is to the library of the Venetian *cavaliere* Andrea Tessier (d. 1896), which was sold in Munich in 1900 by Jacques Rosenthal, and which contained a copy "tiré sur papier bleu" (*Bibliothek Tessier. Katalog eins grossen Theils der Bibliotheken des verstorbenen Chevalier Andrea Tessier und des Marchese de****, lot 534). This copy may have been purchased by Count Raoul Chandon de Briailles and subsequently inherited by his son Henry, whose ex libris is pasted on the flyleaf of the copy offered here. A blue-paper copy of Pigna's work was also sold in London in 1783, at the sale of the distinguished library collected by Thomas Croft. The catalogue *Bibliotheca Croftiana* lists the entry "Pigna (Gio. Batt.) *gli Heroici 4° perg. Vineg. per Gab. Giolito 1561. printed upon blue paper*".

Adams P-1208; Bongi *Annali*, II, p. 121; Nuovo-Coppens, *I Giolito e la stampa nell'Italia del XVI secolo*, Genève 2005, p. 423.

Blue paper used by a Milanese printer

10

Davidico, Lorenzo (1513-1574). *Columba animae...* Quae in hoc opere continentur. De *Columba animae in Deo proficientis*, De *congrua gratioris nominis electione*, De *mira summi Pontificis dignitate*. Milan, Vincenzo Girardoni, 14 March 1562.

4° (252x182 mm). PRINTED ON BLUE PAPER. Collation: A-N⁴. [2], 50 leaves. Roman and italic type. Woodcut arms of Pope Pius IV on the title-page. Woodcut vignettes on fols. A1v, F2r, and I4v. Numerous woodcut animated and decorated initials. Eighteenth-century marbled calf, covers within a gilt chain border. Smooth spine, richly gilt tooled with leafy pomegranate and volutes, title in gilt lettering. Marbled pastedowns. A very good copy, title-page remargined to the outer and lower sides, without any loss.

Provenance: 'D. Petrucci' and 'N. Lagomaggiore' (ownership inscriptions on the verso of the front flyleaf); the scholar of Venetian art and literature Aldo Ravà (1879-1923; ex-libris on the front pasteboard).

\$9,500.-

A rare edition, and the only known copy printed on blue paper, of this mystical work by the enigmatic preacher Paolo Lorenzo Castellino from Castelnovetto (Vercelli), known by the name of Lorenzo Davidico, a disciple of Battista da Crema. Davidico was involved in an interesting and complex inquisitorial case, to which the *Columba animae* and its mystic content bear striking

Dominus protector vitae meæ,



Dominus illuminatio mea & salus mea,

A quo hæreticorum trepidabo?

F ij

testimony. The edition was printed by Vincenzo Girardoni, who was active as a printer in Milan between 1562 and 1570.

In 1555, Davidico was imprisoned on the charge of curses and sodomy, but “his repeated and exaggerated declarations of orthodoxy and his violent (though not particularly original) attacks on the Lutheran heresy [...] procured for him not only ‘absolution’ for his writings but also the glories of Counter-Reformation spirituality” (G. Caravale, *Forbidden prayer*, p. 51). In fact, despite repeated attempts to incriminate him, the Roman Inquisition failed to find any trace of heresy in his books, and even given his long stay in prison, Davidico remained untouched by censorship.

The *Columba animae* is dedicated to Pope Pius IV and is Davidico’s last work to appear in print. It also contains – as a statement of his probity and righteousness – his spiritual testament, written on 30 July 1560 in Morbegno, in the low Valtellina Valley.

M. Firpo, *Nel labirinto del mondo. Lorenzo Davidico tra santi, eretici, inquisitori*, Firenze 1992; D. Marcatto, *Il processo inquisitoriale di Lorenzo Davidico (1555-1560)*, Firenze 1992; G. Caravale, *Forbidden Prayer*, Farnham 2011, pp. 51-54.

The prince as civic hero and *condottiero*

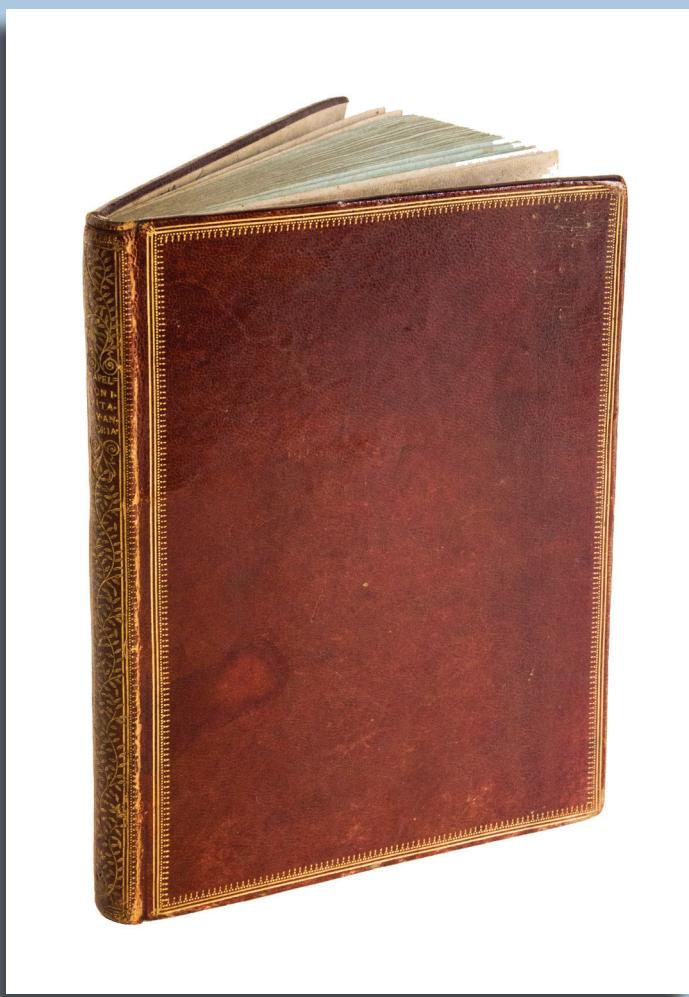
11

Capelloni, Lorenzo (1510-1590). Vita del Prencipe Andrea Doria... Con un compendio della medesima Vita... Venice, Gabriele Giolito de' Ferrari, 1565.

4° (226x160 mm). PRINTED ON BLUE PAPER. Collation: *⁸, **⁶, A-M⁸. [28], 188, [4] pages. Complete with the last blank. Roman and italic type. Woodcut printer's devices on title-page and verso of fol. M7. Two engraved full-page portraits depicting Andrea Doria on fol. *8v and **1r: the first showing the prince as civic hero and father of the homeland, placed within an elaborate medallion bearing the motto 'VT CIVIS PATRIAE PATER ET LIBERTATIS RESTITVTOR', the second depicting him as a *condottiero*, set within a medallion bearing the motto 'VT DVX ET PRINCEPS PRELIORVM VICTOR' and enriched with his coat of arms. Woodcut animated and decorated initials and headpieces. Early eighteenth-century French red morocco; covers framed with a double gilt fillet and narrow dotted frieze. Smooth spine with title in gilt lettering and richly decorated with *ramages* in gold. A very good, wide-margined copy, small repair to the upper margin of the title-page, a few insignificant spots. On the title-page, a manuscript note written in French with brown ink, attesting to the rarity of the work and the peculiarity of its printing on blue paper, "Ce Livre est rare; C'est un des premiers ouvrages qui ait été imprimé sur du papier bleu. Cette vie est bien écrite; L'italien est très pur; Ce qui me ferais presque croire que l'ouvrage a été imprimé plus tard que ne le comporte la date 1565". On the recto of the front flyleaf the early shelfmark 'V.2. n° 74'.

Provenance: erased ownership inscription on the title-page ('Antonio' ?), preserving only the date '1738'.

\$18,000.-





Rare first edition – presented here in a fine, and possibly unique copy printed on blue paper – of this biography of Andrea Doria (1466-1560), written by his secretary Lorenzo Capelloni. It represents the first sixteenth-century biography of the celebrated Genoese nobleman, admiral, and patron of arts. The work was dedicated, on 1 April 1562, by the author to the great-nephew and heir of Andrea Doria, Giovanni Andrea (1539-1600), who had commissioned Capelloni to write the biography. The Venetian Senate granted a fifteen-year privilege for the work, giving Giolito exclusive rights to its printing. A second edition appeared in 1569. Capelloni's *Vita del Principe Andrea Doria* is also famous for the double illustrations bearing, on facing pages, two engraved profile portraits of Andrea Doria which had an important role in establishing the political iconography of this pivotal Genoese figure. The first portrait shows the prince as a civic hero and father of the homeland and is set within an elaborate medallion with the motto 'VT CIVIS PATRIAEE PATER ET LIBERTATIS RESTITVTOR' (fol. *8v); the second portrait depicts him as a *condottiero* within a medallion bearing the motto 'VT DVX ET PRINCEPS PRELIORVM VICTOR', enriched with his coat of arms (fol. **1r).

A copy of the work “printed on Carta Grande Azzurra, red morocco” is listed in the *Catalogue of Printed Books and Manuscripts* sold by London booksellers Payne and Foss in 1837 for the sum of 3 pounds and 3 shillings. Probably this copy.

Adams C-587; Bongi *Annali*, II, 287 (“rara [...] quasi mai s'incontra nei cataloghi”).

A rare, luxury copy of a scientific book

12

Euclides (fl. 3rd century BC). De gli elementi di Euclide libri quindici... Tradotti... da M. Federico Commandino... Urbino, Domenico Frisolino, [before 3 September] 1575.

Folio (306x211 mm). PRINTED ON BLUE PAPER. Collation: *², **⁴, ***², A-Z⁴, AA-ZZ⁴, AAa-ZZz⁴, AAAa². [8], 278 leaves. In this copy fol. TT2 is bound after fol. VV2. Italic and roman type. Pages framed within woodcut line-border. Numerous woodcut diagrams in the text. Ten-line animated initials at the beginning of each Book. Contemporary gilt-tooled limp vellum. Covers within gilt border, fleuron at the centre. Smooth spine, decorated with gilt tools, inked title. Gilt edges. Minor loss to spine. A very fine copy. A few corrections in an early hand.

Provenance: ‘Di Casa Doni’ (early ownership inscription on the front pastedown; on the title-page ‘Casa Donj comprato dal [?]).

\$48,000.-

An extraordinary, blue-paper copy of the first edition of the Italian translation of Euclid’s *Elements*. The translator and commentator is the humanist mathematician from Urbino Federico Commandino (1509-1575). Luxury copies of sixteenth-century scientific books are unusual and were surely intended for presentation.

In 1565, Commandino was visited by English philosopher, mathematician, and astrologer John Dee (1527-1608), who gave him a manuscript translation into Latin of an Arabic work related to

Euclid's *De divisionibus*. Commandino published this Latin version – *De superficierum divisionibus liber Machometo Bagdedino ascriptus* – in Pesaro in 1570, adding a short treatise of his own to condense and generalize the discussion of this work. Two years later, at the request of Francesco Maria II della Rovere, Duke of Urbino, Commandino translated Euclid's *Elements* into Latin and published it, along with an extensive commentary, in 1572, again in Pesaro. Then, in 1575, for those of his countrymen who did not know Latin, Commandino supervised an Italian translation of the *Elements* together with his commentary, which he entrusted to some of his students. *De gli elementi di Euclide libri quindici* is the first book printed in Urbino in the sixteenth century, and the publication is dedicated – as was the Latin version of 1572 – to his patron Francesco Maria della Rovere. The volume was issued by Domenico Frisolino, whom Commandino had probably called to Urbino for this purpose, Frisolino having established the first printing house in the city in the latter months of 1574. The press was located in the home of Commandino himself, as attested by the colophon: 'IN VRBINO IN CASA DI FEDERICO COMMANDINO, CON LICENTIA DEI SVPERIORI. MDLXXV'.

For the Italian Euclid, Frisolino re-used the blocks for the diagrams and initials first employed by Camillo Franceschini in the Latin edition of 1572, with the exception of the title-border block, which was ultimately not given to him. On 13 November 1574, Commandino drew up a contract for buying paper with Melchiorre Silvestri and Magister Pietro Bramante, who were active in the paper mill of Fermignano, a small town near Urbino where the manufacture of paper had begun in 1411. The Fermignano paper mill was owned by the Montefeltros. The Harvard College Library

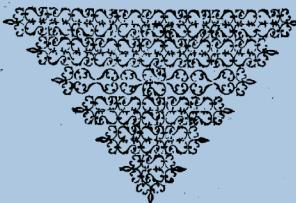
DE GLI
ELEMENTI
D'EVCLIDE
LIBRI QVINDICI

CON GLI SCHOLII ANTICHI.

TRADOTTI PRIMA
IN LINGVA LATINA DA M.
FEDERICO COMMANDINO DA VRBINO,
& con Commentarij illustrati,

ET HORA D'ORDINE DELL'ISTESSO
TRASPORTATI NELLA NOSTRA VVLGA-
RE, & da lui riueduti.

CON PRIVILEGIO.



JAC. VRBINO, APPRESSO
DOMENICO FRISOLINO.
M. D. LXXV.

Con licentia de Superiori.

Questa Doria comprato da

preserves a copy of Commandino's *Elementorum libri xv* of 1572 likewise printed on blue paper, suggesting both copies may have been printed on blue paper produced by the Fermignano paper mill.

The present copy is exceptionally printed on blue paper, and was certainly destined by the Italian mathematician for a distinguished recipient or patron. The ownership inscriptions visible in this fine volume suggest that it may have later been preserved in the celebrated *Casa Doni* in corso de' Tintori, the residence of the wealthy Florentine family, whose member Agnolo Doni is widely known for having commissioned Michelangelo Buonarroti to paint *The Holy Family* (or *Tondo Doni*, executed between 1504 and 1507), along with portraits of himself and his wife Maddalena to Raffaello Sanzio in 1506/7.

As for the possible owner of Commandino's *Euclides*, we might suggest the name of the learned Giovan Battista Doni (1595-1647), renowned author of the *Compendio del Trattato de' generi e de' modi della musica* (Rome 1635), which also deals with the *musica scenica*. In his preface, Commandino highlighted, in particular, the relationship between mathematics, music, and scenography, as a case for the practical application of perspective.

Adams E-995; STC *Italian* 239; Honeyman II, 1009 and 1010; L. Moranti, *L'arte tipografica in Urbino (1493-1800)*, Firenze 1967, no. 4; Riccardi I, 363; Steck, p. 25; Thomas-Stanford 42; P. L. Rose, "Commandino, John Dee, and the *De superficierum divisionibus* of Machometus Bagdedinus", *Isis*, 63 (1972), pp. 88-93; E. I. Rambaldi, "John Dee and Federico Commandino: An English and an Italian Interpretation of Euclid during the Renaissance", *Rivista di Storia della Filosofia*, 44 (1989), pp. 211-247; F. Mariani, *La cartiera dei Duchi d'Urbino a Fermignano. 1408-1870*, Fermignano 2008.

A sixteenth-century Lucca edition, from the library of
Guglielmo Libri

13

Boccaccio, Giovanni (1313-1375). La Theseide...
Innamoramento piaceuole, & honesto di due Giouani Thebani
Arcita & Palemone; D'ottaua Rima nuouamente ridotta In
Prosa per Nicolao Granucci di Lucca. Aggiuntoui un breve
Dialogo nel principio e fine dell'Opera diliteuole, & vario.
Lucca, Vincenzo Busdraghi, for Giulio Guidoboni, 1579.

8° (154x100 mm). PRINTED ON BLUE PAPER. Collation: a⁸, A-S⁸ (fol. F4 signed G4). 8, 144 leaves. Roman and italic type. Woodcut printer's device on the title-page. Woodcut decorated seven-line initials and headpieces. Fine Parisian red morocco over pasteboards, signed by Hippolyte Duru, and executed in 1847. Covers within double blind fillet. Spine with five small raised bands, emphasized by blind fillets; title lettered in gold. Marbled pastedowns and flyleaves; board edges decorated with gilt fillets, inside *dentelles*. Gilt edges. A good copy; upper margin of leaves restored, some letters of the running titles reconstructed at the time of binding.

Provenance: Guglielmo Libri (1803-1869; *Catalogue de la Bibliothèque de M L*****, Paris 1847, lot 2299, "La Theseide, di Gio Boccaccio... Lucca, Vinc. Busdraghi, 1579, in 8. Mar. r. d. Duru. Exemplaire en papier bleu de cette ouvrage curieux". Sold for 40 francs).

\$18,000.-

Very rare edition of Boccaccio's *Teseida*, presented here in a fine binding executed for Guglielmo Libri by the renowned Parisian binder Hippolyte Duru.

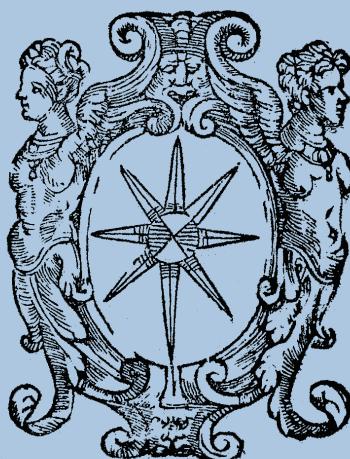
Boccaccio composed the *Teseida* to demonstrate that a classical epic could be written in vernacular language. The text was produced in three redactions, the first beginning in the early 1340s, and the second and third in the late 1340 and early 1350s. On the model of Virgil's *Aeneis*, the poem is divided into twelve books, and consists of 1,238 octaves. The *Teseida* combines elements from the classical epics and the contemporary tradition of love literature, and was first printed in Ferrara in 1475, edited on the basis of a contaminated text assembled by the Ferrarese Pietro Andrea de' Bassi. After the Venetian edition of 1529, the *Teseida* appeared again in Italy only fifty years later, thanks to Nicolò Granucci, who rewrote the text in prose. Boccaccio's work had notable popularity in medieval English literature, and served as a primary source for Geoffrey Chaucer's *Knight's Tale*, included in his *Canterbury Tales*. "Several books occupied Chaucer's desk while he was composing *The Knight's Tale* [...] The most important book on that very crowded desk was the *Teseida*" (Coleman, *The Knight's Tale*, p. 87).

In the annals of Lucchese printer Vincenzo Busdraghi, or Busdrago (1524-1594), Matteucci states that a few copies of the *Teseida* were issued on *carta cerulea*.

STC Italian 112; L. Matteucci, "Saggio di un Catalogo delle Edizioni Lucchesi di Vincenzo Busdrago (1549-1605)", *La Bibliofilia*, 18 (1917), no. 93; D. Anderson, *Before the Knight's Tale. Imitation of Classical Epic in Boccaccio's "Teseida"*, Philadelphia 1988; W. E. Coleman,

“The Knight’s Tale”, R. M. Correale – M. Hamel (eds.), *Sources and Analogues of the Canterbury Tales*, Cambridge 2005, 2, pp. 87-124; R. Daniels, *Boccaccio and the Book*, London 2009, p. 57; W. E. Coleman, “Teseida delle nozze d’Emilia”, T. De Robertis – C. M. Monti *et al.* (eds.), *Boccaccio autore e copista*, Firenze 2013, pp. 89-99.

LA
THESEIDE
DI M. G. BOCCACCIO.
Innamoramento piaceuole,
& honesto di due Gioiani Thebani
ARCITA, & PALEMONE;
D’ottava Rima nuouamente ridotta
In Prosa
PER NICOLAO GRANVCCI DI LVCCA,
Aggiuntoui vn breue Dialogo nel principio e fine
dell’Opera diletteuole, & vario.



In Lucca appresso Vincenzo Busdraghi 1579
Ad istanza di Giulio Guidoboni.

Vaticinia in chiaroscuro wash drawings

14

(pseud-) Gioacchino da Fiore. Vaticinia Pontificum. Illustrated manuscript on grey-blue paper, in Italian. Italy, end of the sixteenth century.

266x211 mm. 20 leaves. complete. Five quires. Collation: 1⁴⁺¹, 2⁴, 3⁴⁺¹, 4⁴, 5². Blanks fols. 1/5r and 5/2. Modern pencilled foliation (used here). Written in brown ink, in a unique hand. On the first leaf beneath the title ('Prophetia dello Abbate Ioachino circa li Pontifici & RE'), Christ's initials 'HIS' within an elaborate cartouche. Thirty-two wash drawings in brown ink heightened in white chalk biacca. On fol. 18r a folding tab pasted to the outer corner bearing the text 'Leo XII. quem Deus sospitem diutissime servet'. Eighteenth-century brown morocco, covers within an elaborate gilt frame, cornerpieces. Smooth spine richly gilt. Marbled edges. Lower joint damaged at the extremities. Preserved in a cloth box with morocco lettering-piece on spine. Manuscript in good condition, the ink has corroded several lines of text, paper eroded in places; all holes have been skilfully repaired.

Illustrations

- Fol. 1r: title and elaborate cartouche;
- fol. 1v: a friar at a lectern – evidently Joachim of Fiore – preaching to his confreres;
- fol. 4v: monk with a halo giving books to four monks and four nuns;
- fol. 5r: Onorius IV ('Dure fatiche sustinerà del corpo');
- fol. 5v: Celestinus IV ('La voce vulpina perderà il principato');
- fol. 6r: Alexander V ('La confusione et errore sera uitiato');
- fol. 6v: Iohannes XXIII ('Elatione');

fol. 7r: Benedictus XIII ('Li homini forti sara orbati de la Inuidia');
fol. 7v: Clemens V ('Mobile, et immobile se fara, et assai mati guastata');
fol. 8r: Innocentius VII ('Le decime seranno dissipate in la effusione del sangue');
fol. 8v: Gregorius XII ('La penitentia, tenera le vestigie de Simon Mago');
fol. 9r: Niccolo III ('Le stelle congregara accioche luceno nel firmamento del cielo');
fol. 9v: Martinus IV ('Con le chiaue serara et non aprira');
fol. 10r: Nicolaus IV ('Loriente beuera del Calice de lira de Dio');
fol. 10v: Bonifacius VIII ('Fraudolentemente sei intrato potentemente hai regnato, tu morirai gemendo');
fol. 11r: Iohannes XXII ('Contra la Columba questa imagine brutissima de Chierici pugnata');
fol. 11v: Benedictus XII ('Sei Planeti lucidata et finalmente uno excedera il fulgore di quelle');
fol. 12r: Clemens VI ('La Stola sua delbara nel sangue de l'agnello');
fol. 12v: Innocentius VI ('Il lupo habitata con lo agnello, et parimente cibaransi');
fol. 13r: Urbanus V ('Questo sole aprira il libro scritto con il dito de Dio viuo');
fol. 13v: Gregorius XI ('Li fiori rossi laqua odorifera distillarano');
fol. 14r: Urbanus VI, the Antichrist ('Tu sei terribile, che fara resistentia a te');
fol. 14v: Bonifacius IX ('Lo occisione del figliolo de Balael seguirano');
fol. 15r: Martinus V ('La incisione hipocresi sera ne labominatione');
fol. 15v: Eugenius IV ('La occisione del figiol de Balael seguiranso');
fol. 16r: view of a city ('Sangue');
fol. 16v: a pope with a fox and flagstaffs ('Con bona gratia cessara la Symonia');
fol. 17r: view of a city ('La potestate sera unitate');
fol. 17v: the naked pope ('La bona oratione altramente operatione

Thesauro a li poueri sera erogato’);
fol. 18r: a pope as a pastor (‘Bona intentione’);
fol. 18v: a pope being crowned by an angel (‘Pro honoratione’);
fol. 19r: a pope enthroned and surrounded by angels (‘Occisione bona’);
fol. 19v: a pope with Nabuchodonosor as a monstrous creature (‘Reuerentia’).

\$40,000.-

An interesting manuscript on grey-blue paper containing the earliest translation in Italian vernacular – made by the Dominican Leandro Alberti – of the *Vaticinia pontificum*, the mystical prophecies traditionally attributed to the Calabrian abbot Joachim of Fiore (ca. 1132-1202). The *Vaticinia* may have had Byzantine origins, but by the late thirteenth century the prophecies were being disseminated by Joachimite disciples and were associated with his authorship. It is the most important apocalyptic work of the Middle Ages, and the manuscript was widely circulated.

The text of the *Vaticinia pontificum* was produced in two stages. The older set consists of fifteen prophecies, substantially Latin translations of the Greek Oracles composed by Leo the Wise which had been in circulation since about the time of Pope Benedict XI’s death in 1304. In the second half of the fourteenth century, another fifteen similar prophecies were produced. From the early fifteenth century onward these two series, along with their related images, commonly circulated together, the more recent series generally placed before the older one to keep the future predictions further from the present. Each prophecy follows a canonized scheme composed of four elements: an emblematic image of a pope, his name before and after becoming pope, a mystical prophecy, and a

La incisione rappresenta un'abominale.



La Vaca gli quattro, et il fine gli Vrois sacerdoti li signor et il resto, et les sacerdoti ne
nosta, et le mensest, et leone gli amici sacerdoti. Fine, per le sacerdoti li auti et più
diligenti vrea li auti, per le sacerdoti li signor et il resto, et le sacerdoti li
la gloria, et al morto latrando pi tentieramente, le potentie si come la sacerdotia forse
li aqua ben ritrouarai.

motto. In 1515, the Bolognese Dominican Leandro Alberti (1479-1552) – well-known author of the popular *Descrittione di tutta Italia*, first published in 1550 – was responsible for one of the earliest printed editions of the *Vaticinia pontificum*.

Alberti's edition, his first published work, appeared in print in Bologna in July 1515 under the title *Ioachimi abbatis Vaticinia circa apostolicos viros et Ecclesiam Romanam*. The booklet was issued from the press of Girolamo Benedetti simultaneously with the Italian vernacular edition of the text (*Prophetia dello abate Ioachino circa li Pontifici et R.C.*). Surprisingly, both editions obtained the imprimatur from the Inquisition, despite the nature and content of the prophecies bordering on the fringes of heresy and the occult. The Bolognese edition of the *Prophetia dello abate Ioachino* is illustrated with thirty woodcuts: these partially follow the traditional illustrative apparatus found in the manuscript tradition of the *Vaticinia* as they lack the names of the popes depicted in the emblematic images. A second edition of Leandro's translation was published in Venice in 1527 by an anonymous printer with a different set of woodblocks, including two additional illustrations not belonging to the traditional *Vaticinia* series.

The present manuscript closely follows the Venetian edition of 1527, containing – like its printed counterpart (we referred to copy 730/1609 in the British Library) – thirty-two illustrations in the form of chiaroscuro wash drawings, including the two additional images, along with the identical elaborate cartouche on the title leaf. The first illustration is painted here on the verso of the first leaf and shows a friar at a desk – evidently Joachim of Fiore – preaching to his confreres. The second illustration depicts an unidentified monk with a halo giving a book titled “*Vitae Patrum*”

to four monks on his right, and an untitled book to four nuns on his left (in contrast, in the Venetian *Prophetia* both books are titled “*Vitae Patrum*”). The thirty subsequent illustrations belong to the traditional *Vaticinia* series, but, as in the aforementioned printed editions, the scheme is composed of only three elements: an image of a pope at the centre of the page, a motto at the top, and the mystical prophecy below. In this manuscript, however, the sequence of emblematic illustrations does not always follow that of the Venetian publication. The mottos and the mystical prophecies accompanying each illustration are substantially identical to those included in the publication of 1527, with a few minor orthographical variants.

The manuscript also includes the dedicatory letter from Leandro Alberti to Giulio de’ Medici, the future Pope Clemens VII and, at that time, Apostolic Legate in Bologna (fols. 2r-v), followed by the *Vita de Ioachino Abate de S. Flore*, likewise composed by Alberti (fols. 3r-v), and the short verse address on fol. 4r ‘*Sopra le Prophetie de lo Abate Ioachino al Lectore*’ by Filippo Fasanini (d. 1531), to whom the Italian translation has also been attributed. Both printed editions of 1515 and 1527 are of the greatest rarity, and extant copies can be counted on one hand. The Bolognese as well as the Venetian *Prophetia dello abate Ioachino* were apparently printed in a limited number of copies, a feature which might explain the enduring manuscript circulation of this prophetic work during the age of printing.

M. Reeves, *The Influence of Prophecy in the Later Middle Ages. A Study in Joachimism*, Oxford 1969; D. L. Drysdall, “Filippo Fasanini and his ‘Explanation of Sacred Writing’, *The Journal of Medieval and Renaissance*

Studies, 13 (1983), pp. 127-155; O. Niccoli, “*Prophetie di musaico. Figure e scritture gioachimite nella Venezia del Cinquecento*”, A. Rotondò (ed.), *Forme e destinazione del messaggio religioso: aspetti della propaganda religiosa nel Cinquecento*, Firenze 1991, pp. 197-227; H. Millet, *Il libro delle immagini dei papi. Storia di un testo profetico medievale*, Roma 2002; A. Damanti, “Bononia docet: Leandro Alberti e l’ambiente umanistico a Bologna. Con qualche nota sulle edizioni albertiane dei *Vaticinia Summi Pontificis*”, M. Donattini (ed.), *L’Italia dell’Inquisitore. Storia e geografia dell’Italia del Cinquecento nella Descrittione di Leandro Alberti*, Bologna 2007, pp. 97-116; J.-B. Lebigne – H. Millet et. al. (eds.), *Vaticinia Pontificum* (ms. A.2448, *Biblioteca Comunale dell’Archiginnasio, Bolonia*). *Libro de estudios*, Madrid 2008; A. Prosperi, “*Vaticinia Pontificum. Peregrinazioni cinquecentesche di un testo celebre*”. M. Donattini (ed.), *Tra Rinascimento e Controriforma: Continuità di una ricerca. Atti della giornata di studi per Albano Biondi*, Verona 2012, pp. 77-111.

A sumptuous festival book, bound for the Vettori family

15

Rinuccini, Camillo (1564-1649). Descrizione delle Feste fatte nelle Reali nozze de’ Serenissimo Principi di Toscana D. Cosimo de’ Medici, e Maria Maddalena Archiduchessa d’Austria. Florence, Giunta, 1608.

4° (232x158 mm). PRINTED ON BLUE PAPER. Collation: [π]², A-H⁴, I², K-L⁴, M², N-T⁴, V². [4], 149 [i.e., 147, pp. 69-72 omitted], [1] pages. Complete with fol. M2 blank. Text partly printed in two columns. Woodcut coat of arms of the Medici and Habsburg families on the title-page. Fine woodcut compass rose on the recto of fol. N4. Woodcut decorated initials, small

tailpieces. Contemporary vellum, over pasteboards. The blind-tooled coat of arms of the Vettori family on both covers. Smooth spine with running stitches, title and small decorative motif inked in a contemporary hand, partly faded. Marbled pastedowns. Covers slightly stained, lower corners somewhat bumped. A good copy, printed on strong paper. Some spots, light browning. A few small wormholes, occasionally affecting a few letters.

Provenance: the Florentine Vettori family (armorial binding); James Bindley (1737-1818; the note on the recto of the front flyleaf, 'Jan. 1819 Bindley 2^d Sale £ 2.10'; and his sale, Evans, 11 January 1819, *A Catalogue of the Curious and Extensive Library of the Late James Bindley, Esq. F.S.A. Part The First*, London 1818, p. 37, lot 1043, "on blue paper"); purchased by Richard Heber (1773-1833; small stamp 'BIBLIOTHECA HEBERIANA' on the recto of the front flyleaf; see the sale catalogue *Bibliotheca Heberiana. Catalogue of the Library of the Late Richard Heber.. Part The Second*, Sotheby & Son, London 1836, p. 200, lot 3819, with the note "printed on blue paper," and sold for the sum of 2 pounds and one shilling); the Italian bibliophile and bookseller Giuseppe Martini (1870-1944; his bibliographical notes on the front flyleaves, including 'Coll. completo G. Martini', and 'Largo margine'); acquired from the English bookseller Percy Mordaunt Barnard in 1916 (see the note on the verso of the flyleaf, 'Barnard, Turnbridge Wells, Inghilt. Agosto 1916').

\$6,800.-

A marvellous and exceedingly rare blue-paper copy of one of the most famous festival books of the late Renaissance: the first edition of Camillo Rinuccini's description of the sumptuous ceremonies organised around the wedding of the eighteen-year-old Crown Prince Cosimo II de' Medici to the Archduchess of Austria Maria Magdalena, cousin of the Holy Roman Emperor Rudolph II, which

was celebrated in Florence in 1608. This blue-paper copy was likely offered by the author to a member of the important Florentine Vettori family – possibly a son of the outstanding humanist Pier Vettori (1499-1585), who was in correspondence with Rinuccini –, whose coat of arms is stamped on the binding.

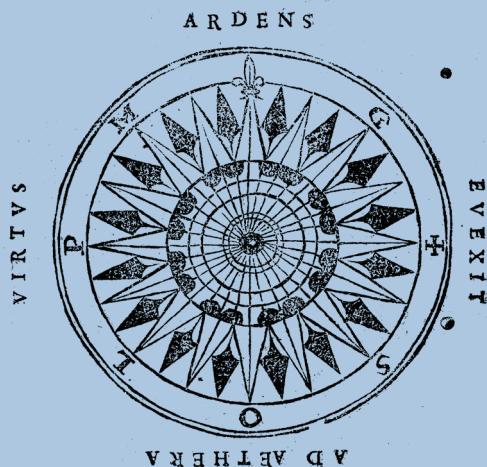
Florence witnessed an unprecedented series of events in celebration of the union between Cosimo, who would become Grand Duke of Tuscany only a few months after his marriage, and his bride from the powerful Habsburg house: plays, musical *intermezzi*, *giostre*, horse ballets, a triumphal procession, a banquet, and even a naval battle or *naumachia* on the Arno river. In this work, Camillo Rinuccini narrated all such magnificent events, and his *Descrizione* enjoyed wide and immediate success. Especially noteworthy is Lorenzo Franceschi's *Ballo et Giostra de' venti* (fols. N1r- N4r), a poem in octaves describing a horse ballet illustrated with a fine thirty-two-point compass rose or wind rose (fol. N4r), which was also issued separately from the Giunti press.

At least four other issues from 1608 have been recorded, each with varying numbers of pages and, occasionally, plates. This copy corresponds to the enlarged issue, in which Rinuccini's report is supplemented, in the last quires, with two musical dialogues by Francesco Cini – *La notte d'amore* (fols. O1r-O4r) and *L'Argonauta* (fols. P1r-P4r) – as well as *I Cavalieri sancesi a valorosi e cortesi professori d'arme* (fols. Q1r-V2r). The number of plates included in the various issues of Rinuccini's *Descrizione*, depicting different ceremonies or banquets and executed by Matthias Greuter, is uncertain: Watanabe-O' Kelly calls for two plates, but a few copies containing five plates are recorded. The copy on blue paper described here is in its original binding, and apparently never included plates,

of which there is no mention in the early nineteenth-century sale catalogues of the exquisite libraries of James Bindley and Richard Heber, respectively, to whom this fine volume later belonged.

“Vinet [...] conjectures that the plates were published separately, each having been dedicated to a separate person [...] in similar cases the author, publisher or the buyer might bring the plates to the printer for inclusion in the bound book” (Pettas, *The Giunti of Florence*, p. 753). The recorded blue-paper copies do not usually include plates.

STC 17th century, 749; Camerini 318; Pettas 871a; Cicognara 1412; Lipperheide II, Si 14; Sartori, *Libretti italiani a stampa*, 7648; Vinet 608; Watanabe-O’Kelly & Simon 1241; R. Mouren, “Quatre siècles d’histoire de la Bibliothèque Vettori: entre vénération et valorisation”, B. Wagner – M. Reed (eds.), *Early Printed Books as Material Objects: Proceeding of the Conference organized by IFLA Rare Books and Manuscripts Section, Munich, 19-21 August 2009*, Berlin-New York 2010, pp. 241-267.



Rome versus Bologna.
A defence of Raphael and Carracci

16

Victoria, Vicente (1658-1712). Osseruazioni sopra il libro della Felsina pittrice per la difesa di Raffaello da Urbino, dei Caracci, e della loro scuola. Publicate, e diuise in sette lettere...
Rome, Gaetano Zenobi, 1703.

8° (198x129 mm). PRINTED ON BLUE PAPER. 114, [2] pages. Complete with the last blank leaf. Large engraved vignette with the coat of arms of Pope Clement XI on the title-page, rendered by Victoria. Full-page engraving showing a hand sharpening a quill above a copy of Malvasia's *Felsina pittrice*, with the inscription 'VT SCRIBAT NON FERIAT' in a cartouche, likewise after Victoria. Fine woodcut head- and tailpieces; numerous woodcut decorated initials. Contemporary vellum, over pasteboards. Smooth spine, title in gold on painted lettering-piece. Covers restored. A fine copy, a few minor stains to the title-page. Light foxing in places, some fingermarks.

Provenance: armorial ex-libris on the title-page, including six bees, and below the inked letters 'B. D. M.', both referring to the Abbot Baldassare Martini, or De Martinis (1723-1785).

\$3,200.-

A handsome blue-paper copy of this work by the Spanish painter, printmaker, and canon Vicente Victoria y Gastaldo. Born in Valencia, Victoria was primarily active in Rome, and known under the Italianised name of Vittorio Vincente. A protégé of the Albani

family, in 1703 he was appointed as antiquarian to Pope Clement XI, whose coat of arms is engraved on the title-page of this edition, which was likewise printed in 1703. Victoria amassed a notable library and a large collection of classical antiquities.

He published the *Osservazioni* in defence of Raphael and Annibale Carracci, whose styles had been criticised as ‘dry and lifeless’ by Count Carlo Cesare Malvasia (1616-1693) in his *Felsina Pittrice* of 1678, the biographical work on Bolognese painters and one of the most important sources for the history of Italian painting. Victoria had perceived an anti-Roman bias in Malvasia’s treatise: as is well known, in a few copies of the *Felsina Pittrice* Malvasia had referenced Raphael – in a passage related to the Vatican Stanze – as the *boccalao di Urbino*, i.e., the ‘potter from Urbino’, an expression which was later changed to ‘the great Raphael’ in the definitive issue.

The 1703 publication is famous for its inclusion of a full-page engraving, executed after a drawing of Victoria himself, depicting a hand sharpening a quill close to a copy of Malvasia’s treatise, and surmounted by the caption ‘vt scribat non feriat’, i.e., ‘May it write, not strike’.

This copy of Victoria’s *Osservazioni* is printed on blue paper, indicating that this precious volume was gifted by its author to an as yet unidentified but evidently prominent figure.

C. Dempsey, “Malvasia and the Problem of the Early Raphael and Bologna”, *Studies in the History of Art*, 17 (1986), pp. 57-70; G. Perini, “Carlo Cesare Malvasia’s Florentine Letters: Insight into Conflicting Trends in Seventeenth-Century Italian Art Historiography”, *The Art Bulletin*, 70 (1988), pp. 273-299; C. Lyons, “Antiquities and Art Theory

in the Collections of Vicente Victoria", J. Fejer – T. Fischer-Hansen – A. Rathje (eds.), *The Rediscovery of Antiquity: The Role of the Artist*, Copenhagen 2003, pp. 481-507; A. Emiliani, "Il Malvasia antiplatonico e Raffaello, il "boccalajo" urbinate. L'amore della vita del giovane Correggio", *Correggio*, Milano 2008, pp. 245-251.



The Soranzo-Smith copy, printed on large blue paper

17

Svetonius Tranquillus, Gaius (70-126). Le vite de' dodici Cesari... Tradotte in volgar Fiorentino da F. Paolo Del Rosso Cavalier Gerosolomitano. Nuova edizione con le vere effigie de' Cesari Ed altre illustrazioni... Venice, Francesco Piacentini, 1738.

Folio (296x215 mm). PRINTED ON BLUE PAPER. [2], xix, [1], 377, [3] pages. Complete with the last blank leaf. Title-page printed in red and black. Half-title within a frame executed and signed by John Baptist Jackson (1701-ca.1780). Woodcut vignette on the title-page, fine *cul-de-lampe*. Each *Vita* is introduced by a large woodcut medallion portrait after the series executed by the Flemish artist Hubert Goltzius (1526-1583). Contemporary vellum, over pasteboards. Spine with five raised bands, double morocco lettering-piece, title and imprint lettered in gilt. Gilt edges. A very fine, wide-margined copy, printed on strong paper, partly uncut.

Provenance: the Venetian senator Giacomo Soranzo (1686-1761; ownership inscription on the recto of the front flyleaf, '1743 Di Giano Soranzo'); the British Consul in Venice Joseph Smith (ca. 1682-1770; large ex-libris on the front pastedown; his sale *Bibliotheca Smithiana*, Venice 1755, p. ccclviii, "la stessa, tradotta dal suddetto, con le vere Effigie de' Cesari (cavate da Goltzio) ed altre illustrazioni. Ven. per Francesco Piasentini [sic] 1738. 4. c. gr. turchina. leg. *Oll.*"); The rear pastedown bears a cutting taken from an unidentified sale catalogue 'Splendida copia, una delle poche stampate in carta grigia. Leg. orig. in piena perg. taglio dorato, Con un belliss. Ex-libris di Joseph' Smith, Britisch [sic] Consul, at venice'.

\$8,500.-

A superb copy, printed on strong blue paper, of this famous historical work, divided into eight books and containing the biographies of twelve Roman emperors, from Julius Caesar to Domitianus. The well-known artist John Baptist Jackson (1701–ca.1780) is responsible for the fine border framing the half-title.



The portraits of Roman Emperors, or “le vere effigie dei Cesari” – as the Venetian printer Piacentini states in his preliminary address – are by anonymous designers and engravers and closely reproduce the outline of Hubert Goltzius’ series of medallions, originally executed in chiaroscuro, which first appeared in the volume *Vivae omnium Imperatorum Imagines*, published in Antwerp in 1557.

The volume has a very distinguished provenance, having once belonged to Joseph Smith, a great lover of paintings and books, and patron to the famous artist Canaletto. Smith spent his life in Venice, and in 1740 was named British Consul of the city. Smith’s library was sold at auction in 1755, while his celebrated art collection was purchased by King George III in 1762.

Prior to Smith’s ownership, this fine copy of the *Le vite de’ dodici Cesari* had been in the possession of the Venetian patrician and senator of the Serenissima Giacomo Soranzo, one of the greatest collectors of books printed on blue paper.

Brunet v, p. 584; Gamba 1669; Morazzoni, *Il libro illustrato veneziano del Settecento*, p. 255 (listing only the octavo edition); J. Kainen, *J. B. Jackson, 18th Century Master of the Color Woodcut*, Washington, D.C.

1962, p. 29; F. Vivian, *The Consul Smith Collections*, Munich 1986; M S. Morrison, “Records of a Bibliophile. The Catalogues of Consul Joseph Smith and some Aspects of his Collecting”, *The Book Collector*, 43 (1994), pp. 27-54; M. Zorzi, “La stampa, la circolazione del libro”, P. del Negro – P. Preto (eds.), *Storia di Venezia, dalle origini alla caduta della Serenissima*, VIII, Roma 1998, pp. 801-860; L. Hellinga, “Il Consul Joseph Smith Collezionista a Venezia per Il Mercato Inglese”, *La Bibliofilia*, 102 (2000), pp. 109-121.

Celebrating Newton

18

Arrighi Landini, Orazio (1718-1755). Il Tempio della Filosofia. Poema... di Orazio Arrighi Landini fra gli Agiati, Dorinio (I) In cui con accrescimenti, e osservazioni del medesimo Autore s'illustra. (2) il Sepolcro d'Isacco Newton. Con gli Argomenti di Leontippo Accad. Agiato. Venice, Marco Carnioni, 1755.

Small 4° (213x142 mm). PRINTED ON BLUE PAPER. XVI, 142, [2] pages. Engraved frontispiece signed by Francesco Bartolozzi (1727-1815), bearing two medallions, the first portraying the author, the second showing an allegory of ‘LABORE’. Title-page printed in red and black, with engraved vignette depicting an armillary sphere. One folding plate, with an outline of the different philosophical schools and the names of their proponents. Fine engraved decorated initials, head- and tailpieces, the headpiece on fol. *2r including the coat of arms of the dedicatee, the Bergamo nobleman Giovanni Battista Gallizioli (1733-1806). Contemporary vellum, over pasteboards. Spine with five small raised

bands, marbled pastedowns and flyleaves. A very good copy, printed on strong paper. Pale waterstain to the lower gutter of the first leaves, frontispiece slightly browned. On the verso of the front flyleaf the note '4214 B 3.2' in an early hand. A nineteenth-century hand has annotated '955. I.m.7' on the recto of the rear flyleaf.

Provenance: Gottlieb Schweyer, a Venetian merchant of German origin also known as Amadeus Svajer (1727-1791; his ex-libris on the front pastedown); modern ex-libris, with the initials 'S.B.' on the front pastedown.

\$2,900.-

A fine copy of this verse and prose work by Arrighi Landini, a member of the Accademia degli Agiati in Rovereto, where he adopted the nickname 'Dorinio'.

Divided into three books, the *Tempio della filosofia* is essentially a panegyric, supplemented with lengthy philosophical observations, of the 'new' physics of Isaac Newton (1643-1727). As an introduction, the work contains a short biography of Newton, and the text is replete with references to such scientists and philosophers as Nicolas Malebranche, John Locke, Voltaire, Francesco Algarotti, and Pierre-Louis Moreau de Maupertuis, among others, whose works had been included in the *Index of Forbidden Books*. The *Tempio della filosofia* is dedicated to the philosopher and orientalist Giovanni Battista Gallizioli, and also clearly reveals the influence of Giambattista Vico.

This handsome blue-paper copy was once owned by the German merchant Gottlieb Schweyer – also known as Amadeus Svajer – who was active in Venice, where he assembled a notable library. After his death in 1791 the library was partially confiscated by

the Inquisition, including his collection of manuscripts relating to Venetian politics. Svajer's ex-libris is also found in other books printed on blue paper, including the copy of Ioannes Diaconus' *Chronicon Venetum* (see no. 20) now in the Van Pelt Library of the University of Pennsylvania, thus revealing his taste for this special genre of printing.

Morazzoni, *Il libro illustrato veneziano del Settecento*, p. 214; S. Ferrari, "Amadeo Svaier (1727-1791): un mercante erudito nella Venezia del Settecento," M. Bonazza (ed.), *'I buoni ingegni della Patria': L'Accademia, la cultura e la città nelle biografie di alcuni Agiati tra Settecento e Novecento*, Rovereto 2002, pp. 51-85; A. Battistini, "Tra Newton e Vico: *Il tempio della Filosofia* di Orazio Arrighi Landini", G. Cantarutti – S. Ferrari (eds.), *L'Accademia degli Agiati nel Settecento europeo. Irradiazioni culturali*, Milano 2007, pp. 11-34.

Vend. Pinelli, Unico in Carta turchina

— Gamba —

19

Tacitus, Caius Cornelius (ca. 55 – ca. 120). Opere... con la traduzione in Volgar Fiorentino del Signor Bernardo Davanzati Posta rincontro al Testo Latino. Con le Postille del medesimo e la Dichiarazione d'alcune voci meno intese... Novella Edizione, purgata dagl'innumerabili errori di tutte le precedenti... Padua, Giuseppe Comino; Giovanni Antonio Volpi and Gaetano Volpi, 30 August 1755.

Two parts in one volume, large 4° (245x174 mm). PRINTED ON BLUE PAPER. lxxx, 343; [5], 344- 669, [1] pages. Text in two columns. Comino's engraved printer's device at end. Engraved medallion portrait of Davanzati on the title-page, with the inscription 'BERNARDO DAVANZATI GENTILUOMO FIORENTINO.' Decorated initials, head- and tailpieces. Contemporary vellum, over pasteboards. Smooth spine, with inked title and printing date. Pastedowns and flyleaves in blue paper. Gilt and gauffered edges. A very fine copy. On front pastedown the inked number '966'; on the recto of the front flyleaf the stamped shelfmark 'D 327'.

Provenance: Giovanni Antonio Gotti from Ceneda, near Treviso (the ownership inscription 'Die 27 February 1777 Joh:is Antonj Gotti Cenetenensis, Vicarj Pretorj Paduae cum Px:mo Antonio Gajnerio - Costò £ 26.-' on the front pastedown); Giovanni Giacomo Trivulzio (1774-1831; ex-libris); Biblioteca Trivulziana, Milan (small stamps on the recto of the front flyleaf and a few leaves of the volume; copy sold as a duplicate).

\$7,800.-

The *Cominiana* edition of Tacitus' *Annales* and *Decades*, presented here in the only copy known to have been printed on blue paper. This elegant Italian translation by the Florentine Bernardo Davanzati (1529-1606) successfully captures Tacitus' brevity while illuminating his obscurity. It first appeared posthumously in Florence in 1637, where it was printed on behalf of the Accademia della Crusca, which had inherited Davanzati's manuscripts. This translation represents a significant chapter in the history of the great Roman historian's reception in early modern Europe. During his lifetime Davanzati had only published a version of the first book of the *Annales* which appeared in Venice in 1596.

Tacitus was considered a master of political thought, and a sceptical analyst of political reality; his works could thus offer an interpretation of contemporary political events and the problems of monarchies through discussions of ancient civil wars and the unlimited power of Roman emperors. “The condemnation of Machiavelli’s works by the Catholic Church (1559) had left an empty space which Tacitus could easily fill. What could be not be said in the name of Catholic Machiavelli could be said in the name of pagan Tacitus” (A. Momigliano, *The Classical Foundations of Modern Historiography*, Berkeley 1990, p. 123). This explains the popularity of Davanzati’s translation, and more generally the vernacular translation of Tacitus, which was indeed a European phenomenon.

This marvellous copy was once held in the exquisite library collected by Milanese bibliophile Giovanni Giacomo Trivulzio and is mentioned by Gamba with regard to the Paduan Tacitus of 1755, with the note “Vend. Pinelli, Unico in Carta turchina”. The copy owned by Trivulzio may be the same as that offered at the sale of the celebrated book collection amassed by Maffeo Pinelli (1735-1785), which took place in London in March-April 1789. The sale catalogue of the Bibliotheca Pinelliana includes a copy of this Paduan edition described as an “Esemplare in Carta turchina, colle carte dorate”, i.e., a copy on blue paper with gilt edges, which was purchased for the sum of 1 pound (see *Catalogue of the Magnificent and Celebrated Library of Maffeo Pinelli Late of Venice*, London 1789, lot 1671).

Gamba 940.

A fine *réglé* copy, printed on strong blue paper

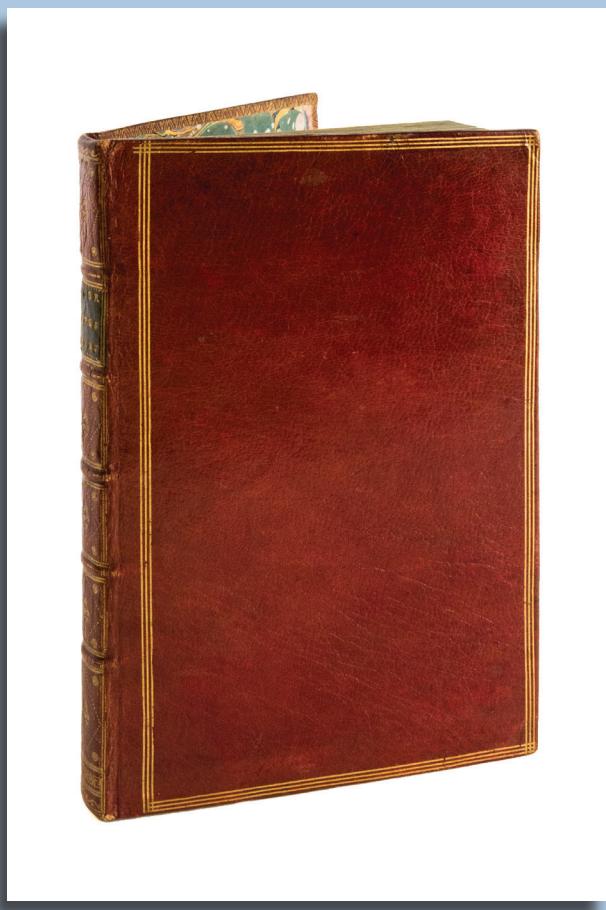
20

Ioannes Diaconus (ca. 965-1018). Chronicon Venetum omnium quae circumferuntur vetustissimum et Johanni Sagornino vulgo tributum e MSS. codice Apostoli Zeno V.Cl. nunc primum Cum MSS. Codicibus Vaticanis collatum, Notisque illustratum in lucem profert. H. Fr. Zanetti Al. F. Venice, at the expense of Giuseppe Farsetti, 1765.

Small 4° (218x131 mm). PRINTED ON BLUE PAPER. xix, [1], 131, [1] pages. Woodcut headpiece and decorated initial on fol. A2r. Fine contemporary, possibly French, red straight-grain morocco, over pasteboards. Covers within triple gilt fillet. Spine with five small raised bands, compartments decorated in gilt with diagonal of dotted fillets, small floral tools, and dots. Title in gold on red morocco lettering-piece. Marbled pastedowns and flyleaves, board edges gilt-ruled, inside *dentelles*. Green silk bookmark. Yellow edges. A very good, wide-margined copy, printed on strong paper and *réglé* throughout in red ink. A few minor spots; some leaves slightly browned and waterstained on the lower margin. Small tear to the lower margin of fol. A5, without any loss.

\$7,800.-

A luxury copy, printed on strong blue paper, of the first edition of the *Chronicon Venetum*, a significant medieval source for Venetian history. This *Chronicle of Venice* was written in the early eleventh century, and its composition is generally attributed to Ioannes Diaconus.



CHRONICON VENETUM

OMNIUM QUAE

CIRCUMFERUNTUR VETUSTISSIMUM

ET JOHANNI SAGORNINO

VULGO TRIBUTUM

E MSS. CODICE APOSTOLI ZENO V. CL.

NUNC PRIMUM

Cum MSS. Codicibus Vaticanis collatum, Notisque
illustratum in lucem profert

H. FR. ZANETTI AL. F.



VENETIIS

M D C C L X V.

SUPERIORUM PERMISSU.

The *Chronicon Venetum* was edited by the antiquarian Girolamo Francesco Zanetti (1723-1782) on the basis of a manuscript then in the possession of the Venetian scholar Apostolo Zeno (1669-1750), whose textual version was collated with two codices preserved in the Vatican Library. A few blue-paper copies of the *Chronicon* of 1765 are recorded, but the one offered here, finely bound and *reglé* in red ink throughout, features a very distinguished, if still unidentified provenance.

This Venetian chronicle enjoyed lasting popularity; included among its legacy of readers was the especially noteworthy English critic and writer John Ruskin (1819-1900), who referenced the *Chronicon Venetum* in his celebrated work on Venetian art and architecture, *The Stones of Venice*, which first appeared in 1851.

Cicogna 583; B. Rosada, “Il Chronicon Venetum di Giovanni Diacono”, *Ateneo veneto*, 28 (1990), pp. 79-94; Ioannes Diaconus, *La cronaca veneziana*, ed. M. De Biasi, Venezia 1986-1988.

A well-disguised burlesque poem

21

Forteguerri, Niccolò (1674-1735). Ricciardetto di Niccolò Carteromaco. Tomo primo [-secondo]. Lucca [i.e. Venice], [Stefano Zuliani], 1766.

Two volumes, 12° (188x118 mm). PRINTED ON BLUE PAPER. **I.** [4], xxxvi, 420 pages. **II.** 430, [2] pages. Last leaf blank. Two frontispieces engraved by Antonio Baratti (1724-1787), that of vol. I bearing the author's portrait. Engraved title-pages. Thirty numbered plates in total (vol. I: pls. I-xv; vol.

II: pls. xvi-xxx), engraved by Baratti after Pietro Antonio Novelli (1729-1804). Woodcut head- and tailpieces, decorated initials. Contemporary vellum over pasteboards. Spines with three raised bands, morocco lettering-pieces with gilt titles and volume numbering (the lettering-piece related to vol. I erroneously pasted onto the spine of vol. II, and vice versa). Green bookmarks. Some small stains and spots to the covers. A good copy, slightly dusted; some marginal foxing.

\$900

A blue-paper copy of the first illustrated edition of this famous burlesque poem, which first appeared in 1738.

Forteguerri – a member of the Roman Academy of the Arcadians – composed the *Ricciardetto* between 1716 and 1730, and the work enjoyed a manuscript circulation while the author was still alive. It was published posthumously in Venice in 1738, disguising both the real identity of its author under the name of Nicolo Carteromaco, and the place of publication, which is erroneously stated as ‘Paris’. The work quickly became a veritable best-seller, and numerous editions followed, despite its inclusion in the Roman *Index Librorum Prohibitorum* on 12 January 1739, owing to its anticlerical content. As with the first edition, the finely illustrated edition presented here likewise prudently bears a fictional imprint: the volumes were indeed not printed – as stated on the title-pages – in the Tuscan town of Lucca, but rather in Venice. In 1764, the Venetian censorship had in fact granted permission to the printer Stefano Zuliani to publish the *Ricciardetto*, but only ‘con luogo di Lucca’, i.e., with the indication of Lucca as the place of printing, in order to avoid conflicts with the Roman tribunal.

Melzi 1, 179; C. Di Donna Prencipe, *Letteratura e vita in Niccolò Forteguerri*, Napoli 1984; P. Bravetti - O. Granzotto, *False date. Repertorio delle licenze di stampa veneziane con falso luogo di edizione (1740-1797)*, Firenze 2008, p. 194.

Canto XXIX.



Given as a gift by the author

22

**Papafava dei Carraresi, Giovanni Roberto (1735-after 1793).
Dissertazione. Est aliquid prodire tenus. [Padua, 1771].**

Small folio (306x215 mm). PRINTED ON BLUE PAPER. iv, 231, [1], [4] pages. The last two leaves (293x215 mm), containing the *errata*, printed on ordinary paper. Three large folding plates, showing genealogical trees and coats of arms, executed in 1645 by Gaspare Ganassa. Woodcut decorated initials. Head- and tailpieces. Contemporary vellum. Spine with title in gilt on red lettering-piece. A very good copy. The early shelfmark of the volume 'E.VI.2' inked on the front pastedown.

Provenance: 'Dono del Chiarissimo Autore il N.H. Gio. Roberto Papafava' (contemporary inscription inked on the title-page).

\$3,800.-

Blue-paper copy of this historical heraldic work, gifted to an unidentified recipient by the author, the Venetian patrician Giovanni Roberto Papafava (or Pappafava) dei Carraresi, a member of the Florentine Academy of Crusca. The *Dissertazione* bears no indication of printer, and was issued as a polemical reply to Count Federico Della Torre, who had entrusted the historian from Gorizia Rodolfo Coronini (1731-1791) with researching the genealogy of families kinned with the Carraresi. Coronini's work circulated in manuscript, and some passages denying the prestige of his family convinced Papafava to write his *Dissertazione*. The

work is supplemented with three plates featuring genealogical trees and crests, which reproduces – as stated in the final list of employed sources – an engraving executed in 1645 by the Paduan artist Gaspare Ganassa and owned by the author himself. Interestingly, Papafava includes in this list not only numerous printed chronicles, but also manuscripts preserved in his library, such as “Codice Pappafavio Membr.”, or “Caraldo Gio: Jac. Cron. Ven. MS Tomi due presso di me”.

Brunet IV, 355; Cicogna 3524; Melzi I, p. 318; Spreti 3013; R. Coronini, *Fasti Goriziani*. Con un saggio in appendice di A. Stasi, Gorizia 2001, esp. pp. 20-22.

Blue paper in the Kingdom of Sardinia

23

In applauso al gloriosissimo governo di S. E. il signor Marchese D. Giuseppe Vincenzo Lascaris di Vintimiglia Vicere di Sardegna. Cagliari, Stamperia Reale, 1780.

8° (191x126 mm). PRINTED ON PALE BLUE PAPER. [6], xxv [i.e., xxvi], [2] pages. Engraved vignette on the title-page, showing the arms of the Kingdom of Sardinia, and signed by Domenico Cagnoni (d. 1797); engraved vignette on the recto of page [3], opening the text, and featuring the coat of arms of the dedicatee Giuseppe Vincenzo Lascaris. Small tailpiece on page [6], showing the Savoyard arms. Modern soft boards. A good copy, a few minor stains; the second quire discoloured. The rear flyleaf cut away.

Provenance: ownership inscription ‘Sanna’, and the date ‘1793’ in ink and red pencil on the rear pastedown; another mark of provenance ‘Gioachino Pons e Cardona Cagliari li 18. Magio di 1795.’ inked on the verso of the front flyleaf.

\$800.-

Collection of poems composed by various authors in homage to the Savoyard Viceroy of Sardinia Giuseppe-Vincenzo-Francesco-Maria Lascaris (1729-1793), marchese della Rocchetta. The publication was edited by Marquis Francesco Maria Pilo Boyl, who designated himself the ‘Raccoglitore’, i.e., ‘The Gatherer’ or ‘The Collector’, and was also responsible for the preliminary address in verse to Lascaris.

The booklet was issued on pale blue paper from the Stamperia Reale, established in Cagliari in 1769 by Carlo Emanuele III, Duke of Savoy and King of Sardinia; the latter had entrusted its direction to Bonaventura Porro, who was already active at the Royal Press in Turin.

M.G. Sanjust, “La politica culturale e l’attività della Stamperia reale di Cagliari dal 1770 al 1799”, *Dal trono all’albero della libertà. Trasformazioni e continuità istituzionali nei territori del Regno di Sardegna*, Roma 1991, II, pp. 651-669.

The Blue Arcadians

24

Rime per le faustissime nozze del nobil uomo Signore Marchese Silvio Maccarani con la nobil Donna Signora Orsola Priuli Stazio. Rome, Fulgoni, 1787.

8° (211x136 mm). PRINTED ON BLUE PAPER. [63], 1 pages. Engraved vignette on the title-page. Small woodcut ornaments and tailpieces. Contemporary marbled calf, covers within gilt frieze. Smooth spine, richly decorated in gilt with the same pattern. Floral-patterned paper pastedowns and flyleaves. Red edges. Board edges rather abraded; small loss to the lower headcap. A very good copy, printed on thick paper. Small loss to the lower margin of the second front flyleaf; title-page slightly discoloured, some minor foxing. The pencilled note '810.P.39' on the upper outer corner of the second front flyleaf.

\$900.-

An elegant copy of this poetic collection, published on the occasion of the marriage of Roman nobleman Silvio Maccarani to the Venetian Orsola Priuli.

The publication originated in the milieu of the celebrated Roman Academy of the Arcadians, of which Maccarani himself was a member. It was edited by Count Giuseppe Maria Vendettini, one of the twelve 'Colleghi d'Arcadia'. Each poem is introduced with the name of its author, followed by the indication of his Arcadian name. The volume opens with a sonnet composed by Vendettini himself, known as Cleanto Ereate. This is followed by the lengthy *Capitolo*

by Gioacchino Pizzo, then ‘Custode Generale dell’Arcadia’. As usual in the Roman editions, the verso of the last leaf bears the *imprimatur* of the Maestro del Sacro Palazzo. Interestingly, however, these permissions are preceded by the editor’s statement: “each expression taken from Mythology is a bare poetical ornament, and not a *sentimento* of the Catholic authors”.

S. Franchi, *Drammaturgia romana, II (1701-1750)*, Roma 1997, pp. LVI-LVII.

The Golden Age of Italian fables

25

De Rossi, Gherardo Giovanni (1754-1827). Favole di Giovanni Gherardo De Rossi. Rome, Stamperia Pagliarini, 1788.

8° (181x115 mm). PRINTED ON BLUE PAPER. viii, [2], 180 pages. Complete with half-title. Engraved pictorial title-page on a singleton – in thick white paper – inserted in the first quire but included in pagination. Contemporary vellum, over pasteboards. Spine with five small raised bands, title in gilt on painted lettering-piece. Blue-paper pastedowns and flyleaves. Green silk bookmark, edges speckled red. Covers slightly stained, more so the upper one. Near fine copy.

\$400.-

A copy printed on pale blue paper of the first edition of this collection of verse fables, composed by the prolific Roman poet, playwright, and antiquarian De Rossi, a member of the Academy of the Arcadians.

Favole
Di Giovanni Gherardo
De Rossi



In Roma

MDCCCLXXXVIII

The collection contains seventy *favole* in verse, often composed in dialogical form, which were published on the occasion of the marriage between Carlo Collicola and Countess Giulia Bolognetti Cenci, as attested by the author's dedicatory epistle. A few copies, likely intended for presentation, were issued by the Roman printers Pagliarini on blue paper.

The volume opens with an engraved title-page – printed on thick white paper, as per usual – which shows a group of animals in the foreground with a pleasant countryside background, pointing to the tradition of moralizing tales featuring speaking animals, from the fables of Aesop onwards.

Only a portion of the fables published in 1788 represent original creations; indeed, they are mostly based on works by such 'classic' fabulists as Aesop, Fedrus, and above all the French poet Jean de La Fontaine whose fables were loosely adapted by De Rossi into Italian verse.

The publishing initiative enjoyed acclaim in Italy as well as abroad, owing to their stylistic elegance and 'freshness' of composition. A second and significantly enlarged edition appeared in 1790.

A blue-paper copy of the *Favole* was offered at the 1847 sale of the library amassed by Guglielmo Libri (see *Catalogue de la bibliothèque de M. L*****, Paris 1847, lot 951, "in-8 vél. Exemplaire en papier bleu").

G. Biancardi – C. Francese, *Prime edizioni di scrittori italiani*, Milano 2004, p. 165.

Behind censorship

26

D'Ippolito Pozzi, Giuseppe (1697-1758). *Poesie di Giuseppe d'Ippolito Pozzi Con alcune Notizie Storiche intorno alla di Lui Vita. Impressione seconda Riordinata, accresciuta, ed illustrata. A Sua Eccellenza il nobil uomo Alessandro Barbaro.* Venice, Domenico Pompeati, 1788-1789.

Two tomes of three, with separate title-pages, in one volume. **I.** (235x179 mm). xii, 139, [1] pages. Engraved frontispiece with author's portrait. Engraved medallion portrait of Ovid on title-page. Woodcut head- and tailpieces. **II.** (235x179 mm and 230x130 mm). Engraved medallion portrait of Ovid on title-page. 200, [8] pages. Woodcut head- and tailpieces. Contemporary boards. Spine covered with green paper; title inked on paper lettering-piece. Traces of paper label with old, rather illegible shelfmark at bottom of spine. A few losses to spine and lettering-piece. A very good, uncut copy, leaves of the second tome partially unopened. Some bibliographical notes pencilled on the front pastedown. The shelfmark 'h.III.9' inked on the upper margin of the flyleaf.

Provenance: the twentieth-century Italian bibliophile Giorgio Fanan (ex-libris on the front pastedown).

\$200.-

This volume gathers the first and second tomes of the second and enlarged edition of the *Poesie* composed by the Bolognese physician and professor of anatomy D'Ippolito Pozzi. The work

first appeared in Bologna in 1764, with London misleadingly listed as the place of publication, owing to the licentious content of his *Rime piacevoli* included in the collection. Indeed, the absence here of the third tome – which in fact includes the *Rime piacevoli* – could testify to a form of prudence towards censorship.

The poems are introduced by notices on Pozzi's biography and works, taken from the seventh volume of the *Storia letteraria d'Italia* by Francesco Antonio Zaccaria (Modena 1755).

Gamba mentions a copy printed on blue paper of this second edition at the Biblioteca Marciana in Venice.

Gamba 2401.

Female patronage, a female recipient

27

Limainbert, Matteo (fl. second half of 19th century). *Lettere di sentimento e d'altri generi... dedicate alla nobilissima dama la sig. marchesa Ginevra Bartolommei nata Morelli.* Florence, Gioacchino Pagani, 1788.

8° (196x131 mm). PRINTED ON BLUE PAPER. xiv, 87, [1] pages. Woodcut ornament on the title-page. Engraved vignette on p. iii, showing the coat of arms of the Bartolomei family. Handsome contemporary maroon morocco. Covers framed in a rich floral border; cornerpiece and fleuron, all in gilt. Smooth spine, tooled with gilt fillets and Greek frets. Decorated-paper pastedowns and flyleaves. Gilt edges. A few

small scratches to lower cover, corners somewhat bumped, upper joint and extremities of spine slightly rubbed. A good copy, printed on strong paper. The upper blank margin waterstained, some foxing and spotting. Modern bibliographical notes pencilled on the verso of the first front flyleaf.

Provenance: mid-nineteenth-century ownership inscription on the second front flyleaf 'Appartiene al Sig.^r Casimiro Giusteschi', referring to the Tuscan engineer Casimiro Giusteschi, a member of the Georgofili Academy founded in Florence in 1759.

\$500.-

This volume collects letters written by Limainbert to various female correspondents, and opens with the author's dedicatory epistle to his patroness, the Marquise Ginevra Adimari Morelli (d. 1822), wife of Lorenzo Maria Bartolomeo and a member of one of the most pre-eminent Florentine families.

A notice of the publication of Limainbert's *Lettere* was published in the learned Florentine journal *Gazzetta Toscana* on 24 January 1789, stressing the stylistic elegance of the author and providing information on the price of the book, a copy of which, evidently printed on ordinary paper, could be purchased for the sum of 'un paolo'.

The binding of this copy, with its fine decoration of floral tools, may suggest the volume was gifted by the author to a woman.

Novelle letterarie pubblicate in Firenze l'anno MDCCCLXXXIX, Firenze 1789,
p. 499.

Printed in Pe-King?

28

Tansillo, Luigi (1510-1568) – Franco, Niccolò (1515-1570). Il Vendemmiatore, poemetto in ottava rima di Luigi Tansillo; e la Priapea, sonetti lussuriosi-satirici di Niccolò Franco. A Pe-King, regnante Kien-long, nel xviii secolo [i.e. Paris, Giovan Claudio Molini, 1790].

Two works in one volume, 8° (165x101 mm), with running pagination. PRINTED ON BLUE PAPER. viii, 187, [1] pages. Small woodcut ornament on the title-page. Nineteenth-century red boards. Smooth spine, divided into compartments by gilt fillets; title in gold on olive morocco lettering-piece. Corners rubbed, covers somewhat discoloured, minor losses to joints. A very good copy; some quires uncut. A few paper flaws, the outer blank margin of fol. 9/1 trimmed, without any loss of text. Light foxing and spotting. A few bibliographical notes pencilled on the front pastedown and flyleaf, including the emphatic statement, ‘rare!’

Provenance: Guglielmo Libri (1802-1869; pencilled notes on the front pastedown ‘Cat. Libri, 1847, n° 1528’, and on recto of the front flyleaf ‘Voir Cat. Libri’; see *Catalogue de la Bibliothèque de M. L. dont la vente se fera le lundi 28 juin 1847*, Paris 1847, lot 1528, “Exemplaire *en papier azuré*”); Jean-Jules-Athanase Bobin (1834-1905; ownership inscription ‘Jules Bobin’ inked on the upper margin of the verso of the front flyleaf).

\$500.-

Rare eighteenth-century edition, printed on pale blue paper, of the *Vendemmiatore* by Tansillo and the *Priapea* by Franco, both still considered, at the end of the eighteenth century, two of the most ‘dangerous’ literary works of the Italian Renaissance, owing to their licentious content. The volume was therefore published by Giovan Claudio Molini (1725-1812), active as a printer in Paris as of 1765, with the deliberately erroneous indication of Pe-king, during the reign of Emperor Kien-long, as the place and date of printing.

This copy was once preserved in the library of the bibliomane Guglielmo Libri, whose sale catalogue of 1847 contains the entry of this rare edition, offered in an “Exemplaire *en papier azuré*”. Later – as attested by his ownership inscription on the verso of the front flyleaf – the volume came into the possession of Jules Bobin, secretary and close friend of the renowned French writer Joris-Karl Huysmans (1848-1907), who shared with Bobin a passion for occult, curious, and generally ‘forbidden’ books.

Gamba 1674; Parenti 167.

Bound for Cardinal Salviati

29

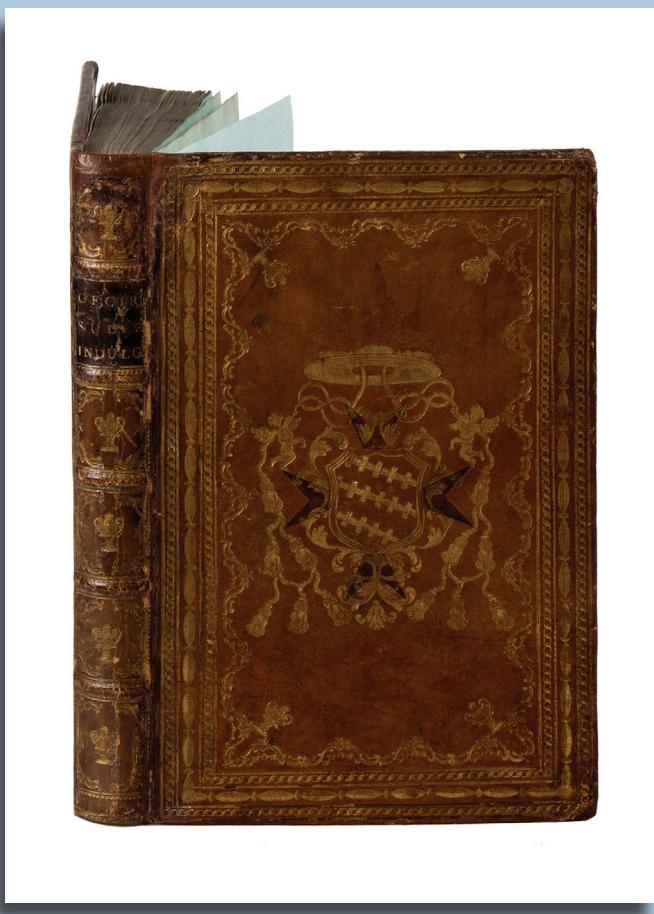
Cecire, Antonio Maria (fl. 2. half of the 18th century). La dottrina della Chiesa sulle Indulgenze esposta e difesa... per dimostrare il valore delle Indulgenze contenute nella Bolla-Crociata pe' regno delle due Sicilie. Naples, Stamperia Simoniana, 1791.

Large 8° (214x135 mm). PRINTED ON BLUE PAPER. 360 pages. Woodcut ornament on the title-page. Woodcut decorated initials, head- and tailpieces. Fine contemporary honey calf, over pasteboards. Covers within elaborate gilt frame of neoclassical decorative elements, a small amphora-shaped tool at each inner corner. At the centre the large coat of arms of Cardinal Gregorio Antonio Maria Salviati. Spine with five small raised bands, richly gilt tooled with larger amphora-shaped tools. Title in gold on brown morocco lettering-piece. Board edges decorated with diagonal gilt fillets. Marbled pastedowns, gilt edges. Flyleaves renewed, lower corners restored. A very fine, wide-margined copy. Insignificant paper flaws to the lower margin of fol. Y1 and outer lower corner of fol. Q3, in both cases not affecting the text.

Provenance: Cardinal Gregorio Antonio Maria Salviati, Duke of Giuliano (1727-1794, armorial binding).

\$2,900.-

A fine copy – printed on ‘carta turchina’ – of this striking testament to the lively debate that arose in the late eighteenth-century Kingdom of the Two Sicilies concerning indulgences and the abuses of their practice.



Cecire's treatise aims to offer a sort of 'guide' for preachers, parish priests, and catechists on the issue of indulgences, a topic responsible for much extensive and heated controversy throughout ecclesiastical history. Here the Franciscan author deals especially with the so-called 'Bolle della Crociata', or Crusade-Bulls, issued in the 1790s by Pope Pius VI for Ferdinand IV, King of Naples, which foresaw special indulgences for punishment due to sins. The *Bolla della Crociata* was first promulgated in 1509 by Julius II in favour of the Spanish monarchy, granting indulgences to those who would take part in the crusades against infidels. Obviously, by the end of the eighteenth century, the Bull had lost its original function; instead, it was periodically issued for financing the construction or repair of churches and monasteries among other pious initiatives, but the money was also often used for other purposes, thus provoking criticism and polemics.

This copy, housed in a fine armorial binding and printed on blue paper, was commissioned by the author for a distinguished recipient or patron: Cardinal Gregorio Antonio Maria Salviati.

V. Pinchera, *Lusso e decoro. Vita quotidiana e spese dei Salviati di Firenze nel Sei e Settecento*, Pisa 1999.

In a fine, contemporary Roman binding

30

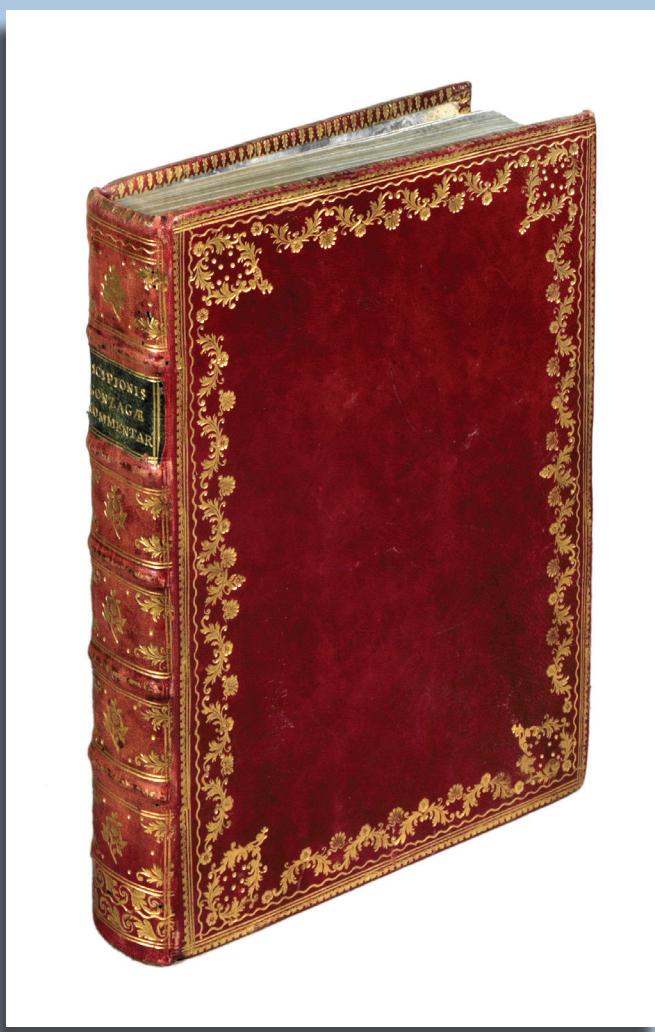
Gonzaga, Scipione (1542-1593). Commentariorum rerum suarum Libri tres. Accessit liber quartus Παραλειπομένων auctore Josepho Marotto. Quos Valentius Gonzaga Card, primum edidit et Cajetano Fratri inscripsit. Rome, Giovanni Generoso Salomoni, Salvatore Bombelli, and Giuseppe Drudi, 1791.

Large 4° (276x200 mm). PRINTED ON BLUE PAPER. [16], 430, [2] pages. Engraved vignette on the title-page presenting an allegory of the city of Mantua, executed by M. di Pietro, who was also responsible for the engraved vignettes on fols. A1r, K1r, and Aa4r. Engraved portrait of the author on the verso of fol. b4. One engraved plate between fols. Zz2 and Zz3, bearing another portrait of Gonzaga along with his family's coat of arms. Engraved decorated initials and headpiece. Fine contemporary Roman red morocco. Covers within an elaborate gilt frame. Spine with five raised bands; compartments richly gilt tooled. Title in gold on olive morocco lettering-piece. Board edges decorated with small foliate tools, marbled pastedowns and flyleaves, inside *dentelles*. Gilt edges. Spine slightly discoloured. A very good, wide-margined copy, printed on thick paper.

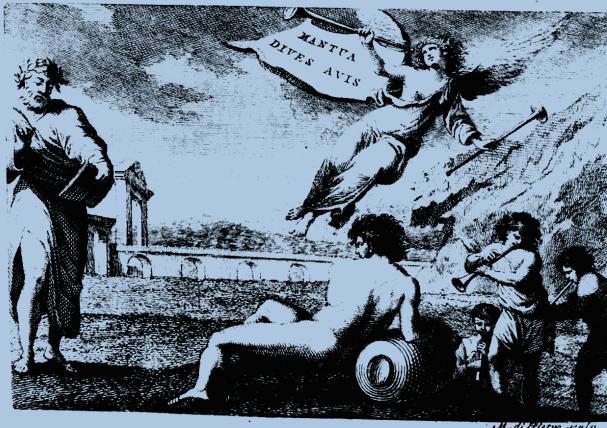
Provenance: the twentieth-century bibliophile Arturo Dazza (ex-libris on the front flyleaf).

\$2,400.-

A fine copy – housed in a handsome contemporary red morocco binding executed in a Roman workshop for a distinguished, if unidentified recipient – of the first edition of the *Commentarii* by the learned Cardinal Scipione Gonzaga.



SCIPIONIS GONZAGAE
CARDINALIS
COMMENTARIORUM RERUM SUARUM
LIBRI TRES.
ACCESSIT LIBER QUARTUS ΠΑΡΑΛΕΙΠΟΜΕΝΩΝ
AUCTORE JOSEPHO MAROTTO.
QUOS
ALOISIUS VALENTIUS GONZAGA CARD.
PRIMUM EDIDIT
ET CAJETANO FRATRI INSCRIPTIT.



ROMAE APUD SALOMONIUM
FACTA A PRAESIDIBUS FACULTATE ANNO MDCCXCI.

Gonzaga composed the work in 1579, although it first appeared in print only in 1791. He is well known for having been the patron of the celebrated poet Torquato Tasso (1544-1595), and the *Commentarii* also includes a reference to an important manuscript of the *Gerusalemme liberata*, then in the hands of the Gonzaga family. The work – originally comprising three Books – is supplemented in this Roman edition with a fourth Book, titled ‘Paralipomeni’, which is intended as a continuation of Gonzaga’s treatise and was compiled by the abbot and then professor of eloquence at the Jesuit Collegio Romano, Giuseppe Marotto. Another copy issued on blue paper is preserved in the library of the University of Illinois.

S. Gonzaga, *Autobiografia. Introduzione e traduzione di Dante Della Terza. In appendice ristampa anastatica dell’edizione latina del 1791*, Modena 1987.

An antiquarian itinerary, along the Via Appia

31

Lupoli, Michele Arcangelo (1765-1804). Iter Venusinum vetustis monumentis illustratum. Accedunt varii argumenti dissertationes. Naples, Stamperia Simoni, 1793.

4° (259x180 mm). xiv (fol. b4 blank cut away by the printer), 366 pages. Engraved vignette on the title-page. Numerous epigraphic transcriptions, a woodcut illustrating an epigraph ('Venusiae ex lapide tiburtino adhuc

inedito') on fol. L11r. Contemporary dark green morocco. Covers within gilt frieze, floral tools at each inner corner. Smooth spine, divided into compartments by gilt fillets and richly tooled; title in gilt on maroon morocco lettering-piece. Marbled pastedowns and flyleaves. A very good, wide-margined copy, printed on strong paper. Slight foxing in places; a few leaves discoloured. Two typewritten descriptions of this copy pasted onto the front pastedown. A few modern bibliographical notes written in pencil on the recto of the rear flyleaf.

Provenance: From the library of the Carafa di Policastro, Dukes of Forlì (contemporary ownership inscription 'Duca di Forlì' inked on the title-page).

\$1,800.-

First and only edition of this itinerary along the Via Appia, from Naples to Venosa – the ancient Venusia, the native town of the Latin poet Horace – undertaken by the Neapolitan antiquarian Lupoli, a member of the Herculaneum Academy.

This large and finely printed treatise – dedicated to Giuseppe Caracciolo, Prince of Torella – represents a precious source for the epigraphy in southern Italy and had a wide popularity. In it, Lupoli offers the full transcription of all epigraphs found in the various places visited on his journey, including Avellino and Herculaneum. The account of the itinerary is supplemented with the *Dissertationes Venusinae*, a lengthy and diligent description of Venosa, its territory, and above all its antiquities.

The title-page bears the likely ownership inscription of Francesco Carafa, Duke of Forlì and Count of Policastro, possibly – along with the dedicatee of the work, Prince Caracciolo – another of Lupoli's patrons.

Dura 8754; Lozzi II, 6216 (“Assai pregiato e non comune”); Rossi 2651; Fera-Morlicchio I, 2079; G. Chiusano, “L’Iter Venusinum di Michele Arcangelo Lupoli, *Economia irpina*, XIV (1973), pp. 31-56; M. A. Lupoli, *Un viaggio a Venosa*, a cura di N. Di Pasquale - N. Gallo, Venosa 1992.

MICHAELIS ARCHANGELI LVPVLI

V. I. ET S. THEOLOGIAE DOCTORIS

I T E R
V E N V S I N V M
VETVSTIS MONVMENTIS

ILLVSTRATVM

ACCEDVNT VARII ARGVMENTI DISSERTATIONES



Triplida in hortis Principi.

NEAPOLI APVD SIMONIOS

MDCCXCIII

Duc. a. 1796.

A late eighteenth-century forgery

32

Novelle di Giraldo Giraldi Fiorentino per la prima volta date in luce. Amsterdam [i.e. Florence], 1796.

8° (200x117 mm). PRINTED ON BLUE PAPER. XVI, 200 pages. Contemporary half-leather *raciné*, marbled covers. Smooth spine, divided into compartments by narrow gilt frieze. Title in gold on green morocco lettering-piece. Yellow edges. A very good copy. A few minor, occasional stains, some paper flaws. Cutting from an unidentified sale catalogue, describing this copy as 'fresco e buon esemplare a larghi margini', tipped in on recto of the front flyleaf.

\$500.-

The first edition of a collection of eleven novels attributed – as the title-page clearly states – to a certain Florentine named Giraldo Giraldi.

In his dedicatory epistle, the editor Gaetano Cioni (1760-1851) provides information about the discovery of these *novelle* in a manuscript he had acquired, and which he had attributed to the fifteenth-century humanist Giraldi, thanks to an autograph subscription at the end of a novel, dated to 1479. The publication was successful, but a few years later Cioni publicly revealed that only one of these novels had actually been written by Giraldi; Cioni had carefully forged the other ten himself, a curious episode which did not hold back his literary career. On the contrary, his skills as 'imitator' of the fifteenth-century language and style were widely appreciated: he became a leading figure in the

Florentine intellectual milieu, and was among the co-founders of the Florentine review *Antologia*. However, the surprises did not end there: in 1867, all the novels – including those that Cioni had ascribed to his own pen – were finally attributed to their real author, Giovanni Gherardi da Prato (1336/7–before 1446), with the texts being identified in his *Paradiso degli Alberti*.

G. Gherardi da Prato, *Il Paradiso degli Alberti*, a cura di A. Vesselovskij, Bologna 1867, pp. 1-42.

Fables for a wedding

33

Gozzi, Gasparo (1713-1786). Favole esopiane di Gasparo Gozzi pubblicate nelle nozze Da Mula – Lavagnoli. Venice, Stamperia Pinelli, 1809.

4° (222x157 mm). PRINTED ON BLUE PAPER. [16], 43, [1] pages. Woodcut ornament on the title-page. Contemporary marbled boards. A very good copy. Title-page slightly foxed and dusted. Spot to upper margin of last leaf. ‘Gozzi Gaspare’ written in blue ink on the front cover.

\$650.-

Originating from the marriage between the Venetian Antonio Da Mula and Elena Lavagnoli, and therefore belonging to the genre of ‘occasional publications’, this edition issued from the Pinelli press is doubtless of great import, offering the first edition of

the *Favole esopiane*, composed in verse by the leading Venetian writer, journalist, and translator Gasparo Gozzi on the model of Aesop's *Fables*. The text was edited by Jacopo Morelli (1745-1819), then librarian at the Biblioteca Marciana in Venice, and author of the *Dissertazione storica della pubblica libreria di san Marco a Venezia*, published in 1774.

The publishing initiative was widely appreciated, and the *Favole esopiche* were reviewed on the pages of the *Giornale della italiana letteratura* (Padua 1810).

C. Filosa, *La favola esopica e la letteratura esopiana in Italia dal medio evo ai nostri giorni*, Milano 1952.

If each country could find a Catteau as its historian...

34

Catteau-Calleville, Jean Pierre Guillaume (1759-1819). Prospetto generale della Svezia del signor Catteau. Tradotto dall'Originale Francese. Tomo primo [-Tomo secondo]. Bologna, Giovanni Battista Sassi, 1810.

Two tomes in one volume, 8°. (173x108 mm). PRINTED ON BLUE PAPER. Each Tome with separate title-page. **I.** 203, [1] pages. Title-page with woodcut vignette. Woodcut head- and tailpieces. **II.** 213, [1], 24, [2] pages. Woodcut vignette on the title-page, head- and tailpieces. Contemporary half-leather, marbled covers. Smooth spine, compartments underlined with small frieze and decorated with fleur-de-lis tools, all in gilt. Title in

gilt on azure morocco lettering-piece (with losses), volume numbering in gilt. Marbled pastedown, pale blue silk bookmark. A good copy, some leaves in Tome I discoloured. Tome I slightly waterstained to the upper margin, trace of old repair on fol. A7. Large spot to the title-page of Tome II; a few paper flaws, and short tear to the lower margin of fol. k5, in both cases not affecting text.

The date ‘1801: Roma’ with the price notice ‘-;1?’ inked by a contemporary hand on the recto of the front flyleaf.

\$250.-

First edition of the Italian translation of this work by the German-French historian Catteau-Calleville, which first appeared in Lausanne in 1789 under the title *Tableau général de Suède*. The translation was performed by the Swedish Jesuit Lorenzo Ignazio Thjulien, who was well known for his writings against Enlightenment and the French Revolution. In his preliminary *avvertimento*, the Jesuit praises the pleasant style, clarity, brevity, and authority of Catteau-Calleville, hoping that each country could find a “Catteau as its historian”! The work was widely esteemed and positively reviewed in the learned Italian journals of the time.

Efemeridi letterarie di Roma, no. LII, 24 December 1791, pp. 410-414.

Rinuccini, Ottavio (1562-1621). *La Favola d'Aragne di Ottavio Rinuccini al Principe Don Francesco Maria de' Medici pubblicata per la prima volta in occasione delle nozze del signor Pier Francesco Rinuccini e della signora Teresa Antinori.* Florence, Stamperia Carli, February 1810.

Large 4° (283x206 mm). PRINTED ON BLUE PAPER. [4], 19, [1] pages. Title-page and first page of text printed in red and black. Large engraved coat of arms on the title-page, combining the arms of the Rinuccini and Antinori families. Contemporary blue-marbled boards. A fine, wide-margined copy, printed on thick paper. Some leaves slightly discoloured. Cutting from an Italian sale catalogue tipped in on the front pastedown ('Elegante edizione, il ns. esemplare è in carta forte celeste'), with a later addition, in manuscript, 'Esemplare di "grande rarità (forse unico in carta celeste), senza dubbio pervenuto alla biblioteca trivulziana [sic] attraverso il matrimonio di Marianna Rinucini, ultima erede di quella cospicua casata fiorentina, col marchese Giorgio Trivulzio. (cfr. Porro, pag. 11)'. Bibliographical notes in pencil on the rear pastedown.

Provenance: the Trivulzio family; from the Biblioteca Trivulziana, Milan (small circular stamps on the lower margin of the title-page and a few leaves of the volume; paper label with shelfmark 'Trivulziana C 1067' and the stamp '32 - 7' on front pastedown; shelfmark 'C 1067' repeated on title-page); the famous scholar of the Italian illustrated book Carlo Enrico Rava (1903-1986; ex-libris on the front pastedown), author of the *Supplement to Max Sander* (Milano 1969).

\$1,000.-

First edition – presented in a fine copy printed on thick paper and bearing a very distinguished provenance – of this work by the leading Florentine librettist and poet, Ottavio Rinuccini. As the colophon printed on the verso of the last leaf reads, the text is taken from a manuscript preserved in the Biblioteca Riccardiana in Florence.

A second edition of *La Favola d'Aragne* was published likewise in Florence in 1810, edited by the abbot Giovanni Battista Zannoni on the basis of a different manuscript kept in the Biblioteca Magliabechiana (the current Biblioteca Nazionale in Florence), and bearing the different attribution of its authorship to Paolo Mini.

This fine blue-paper copy once belonged to the celebrated library of the Milanese Trivulzio family. In 1831, the Marquis Giorgio Teodoro Trivulzio (1812-1880) married Marianna Rinuccini (1812-1880), a member of the outstanding Florentine family celebrated in 1810 in *La Favola d'Aragne*. It is highly plausible that this very copy came into the Trivulzio collection through Marianna, a hypothesis seemingly confirmed by the fact that various copies of the 1810 publication were actually in the hands of the Rinuccini family, as the 1853 sale catalogue of the library owned by the Marquis Pier Francesco Rinuccini attests (see *Catalogo della libreria del fu marchese Rinuccini*, Firenze 1853, p. 279, “La favola d’Aragne. Fir. Carli, 1810 in 4, (varie copie legate insieme in un pacco)”).

Melzi II, p. 454.

Local family history

36

Tiraboschi, Giovanni Carlo (1746-1818). La Famiglia Cavalcabò ossia Notizie storiche intorno alla medesima raccolte dal nobile signor conte d. Giovan Carlo Tiraboschi canonico prevosto della cattedrale di Cremona. Cremona, Giuseppe Feraboli, 1814.

8° (191x114 mm). PRINTED ON BLUE PAPER. [4], 260 pages. Woodcut headpiece on page 1. Contemporary green morocco. Covers framed within gilt fillet and narrow frieze. Smooth spine, divided into compartments by double gilt fillet, and decorated with floral tools; title in gold on honey morocco lettering-piece. Board edges decorated with gilt diagonal fillets, marbled pastedowns and flyleaves, green silk bookmark. Yellow edges. A few minor scratches to the covers, corners bumped. A very good copy, printed on thick paper. Some leaves slightly discoloured. The front marbled flyleaf detached at the lower gutter.

\$250.-

The only recorded copy printed on *carta turchina* of this authoritative treatise entirely devoted to the prominent and ancient Cavalcabò family from Cremona, the history of which is recounted here by the learned canon Tiraboschi, who traces it back to its medieval origins. The edition was issued from the press of Giuseppe Feraboli, who was also active in Cremona as ‘stampatore vescovile’.

The volume opens with Tiraboschi's brief address to the *Nobili Signori* of the Cavalcabò family who, the author states, provided numerous documentary sources, and may therefore have been the recipients of this copy issued on thick paper, and handsomely bound in green morocco.

F. Schizzi, *Breve elogio storico del canonico proposto Conte G. Carlo Tiraboschi*, Cremona 1818 (mentioning this work on p. 59).

The author's copy, on 'distinguished paper'

37

Perticari, Giulio (1779-1822). Intorno alla morte di Pandolfo Collenuccio. Nota del Conte Giulio Perticari di Pesaro. Milan, Giovanni Pirotta, 1816.

4° (230x161mm and 223x137 mm). PRINTED ON BLUE PAPER. [2], 27, [3] pages. Blue-paper wrappers, slightly stained and worn. A very good copy, some leaves uncut.

\$350.-

The author of this brief work devoted to the Pesaran humanist Pandolfo Collenuccio (1444-1504) – who had been unjustly sentenced to death by Duke Giovanni Sforza – is Giulio Perticari, who was born in Savignano sul Rubicone, in the Romagna region. Perticari was a member of the newly established Academy

Rubiconia dei Filopatridi, and a collaborator of the renowned poet Vincenzo Monti, whose daughter Costanza was also Perticari's wife. Originally, the *Nota* had been published in the *Biblioteca Italiana* (September-October 1816), the Milanese journal directed by, among others, Pietro Giordani (1774-1848), close friend of Giacomo Leopardi. As attested by a letter written by Giordani to Perticari on 23 September 1816, the *Nota* was also printed separately in only forty copies, "che potrete distribuire agli amici vostri particolari", i.e., "which you can give to your special friends", while one copy would be printed "in carta distinta per la vostra biblioteca", that is, "on distinguished paper for your library" (G. Ferretti, *Pietro Giordani*, p. 301). It was this very 'distinguished' blue paper that was used in the copy specially issued for Perticari.

G. Ferretti, *Pietro Giordani sino ai quaranta anni*, Roma 1952, esp. p. 301 (letter no. LIII).

The Heir of Bodoni

38

Colombo, Michele (1747-1838). *Lezioni sulle doti di una colta favella con una non più stampata sullo stile da usarsi oggidì ed altre operette del medesimo autore.* Parma, Giuseppe Paganino, 1820.

8° (192x125 mm). PRINTED ON BLUE PAPER. [2], v, [1], 191, [1] pages. Small woodcut ornament on the title-page. Contemporary brick-red boards. Smooth spine, title engraved on paper label. Corners worn, joints somewhat abraded, a few cracks to the upper one. A good, uncut copy. Small loss to the blank lower outer corner of the half-title page, not affecting the text. Some light foxing in places. The date '6. 9br. 1820', possibly supplemented with a price notice of '2.' The Hebrew letters 'סכ' inked on the rear pastedown, in an early nineteenth-century hand.

\$650.-

A handsome copy of the second edition of this work by the abbot Michele Colombo, which first appeared in Milan in 1812 and was awarded by the Florentine Academy of the Crusca in 1817. The copy is housed in its original brick-red editorial boards, which closely recall the bindings executed for the publications printed by the celebrated Giambattista Bodoni. Moreover, after Bodoni's death in 1813, Giuseppe Paganino was named his successor as director of the Stamperia Ducale at Parma.

The verso of the front flyleaf bears a note written and signed by the printer Paganino stating that ‘Jn questa Carta non se ne sono stampati che venti-tre esemplari’, i.e., only twenty-three copies had been issued on blue paper.

M. Colombo, *Alcuni scritti inediti... preceduti dalla vita di lui dettata dal cav. Ang. Pezzana*, Parma 1851, pp. 27-28, 35.

A special copy for a popular editorial series

39

(pseud-) Longinus (1st/3rd century AD) – Demetrius Phalereus (350-280 BC). Longino Del Sublime. Demetrio Falereo Della Locuzione. Traduzioni dal Greco. Milan, Giovanni Silvestri, 1830.

Two parts in one volume, large 16° (quires formed of four leaves 182x121 mm, and four leaves 182x98 mm). PRINTED ON BLUE PAPER. Each part with separate title-page. viii (including general title-page and printer's address), viii, 108, [2]; [2], xvi, 109, [3] pages. Small woodcut vignette on each title-page. Contemporary half-vellum, marbled covers. Smooth spine, authors' names in gold on dark brown morocco lettering-piece. Marbled pastedowns and flyleaves. In a marbled slipcase. Lower cover waterstained, minor losses to board edges and corners. A good copy, printed on thick paper. Some spots. The title-page of the first part stained, possibly owing to the abrasion of the ex-libris of an earlier owner.

Provenance: unreadable stamp on the general title-page, and on the title-page of the first part; the engineer and artist from Buenos Aires Mario Pedro Arata (1891-1946; his signature and stamp on the general title-page).

\$300.-

This Milanese edition, issued by the renowned publisher and bookseller Giovanni Silvestri (1778-1855), includes the Italian translation of two influential Greek works on rhetoric. *On the Sublime* (*Περὶ ὕψους*), traditionally ascribed to Longinus, is offered in the translation by Teodoro Accio, while Demetrius Phalereus' *On Elocution* (*Περὶ ἐρμηνείας*) is rendered by Marcello Adriani. Each work is introduced by a brief introduction providing information on the publication of its *editio princeps*, the Latin-Greek editions, and finally the translations into Italian.

The ‘Longino e Demetrio Falereo’ appeared in the popular editorial series ‘Biblioteca scelta di Opere Greche e Latine tradotte in Lingua Italiana’. The last leaf contains the list of titles already published in this series, all ‘in 16 grande, carta sopraffina levigata’. A few copies issued on blue paper are recorded.

Catalogo di tutte le opere pubblicate dal tipografo-litografo-calcografo e negoziante di libri e stampe cav. Giovanni Silvestri dal 1799 a tutto agosto 1855, Milano 1855, p. 52, no. 25.

For the Queen Consort of Spain

40

Bardotti, Raffaello (fl. 19th century). Per le faustissime Nozze delle LL. AA. e RR. Leopoldo II. Granduca di Toscana ec. ec. ec. e Donna Maria Antonia Principessa della due Sicilie.
Florence, Stamperia Piatti, 1833.

Large 8° (233x153 mm). PRINTED ON BLUE PAPER. 48 pages. Small woodcut vignette on the title-page. Contemporary honey calf, richly tooled in romantic style. Covers within gilt fillet and blind frieze; a large and elaborate blind floral plaque at the centre of both covers. Smooth spine, rebacked. Blue-paper pastedowns and flyleaves. Upper cover waterstained and somewhat soiled. Minor losses to edge boards and corners. A very good, uncut copy, printed on thick paper.

\$400.-

This collection of poems, edited by the historian and publisher Raffaello Bardotti, was issued on the occasion of the marriage of Leopoldo II, Grand Duke of Tuscany to Princess Maria Antonia of Bourbon-Two Sicilies, which was magnificently celebrated in Naples on 7 June 1833.

A description, typewritten by an unidentified Spanish bookseller and tipped in on the front flyleaf, states that this very copy, so handsomely bound, was given as a gift to María Cristina de Bórbón and Parma, queen consort of Spain from 1829 to 1833 and regent of the Kingdom from 1833 to 1840, as attested by the related entry in a manuscript catalogue of her book collection.

P. Landi, *Editori italiani dell'Ottocento*, I, Milano 2004, p. 108.

Tuscan clientelism

41

Rosini, Giovanni (1776-1855). Per la nascita di S.A.I e R. Ferdinando IV. d'Austria Principe Ereditario di Toscana ec. Ec. Ec. Canto epico... Pisa, F. Didot, 1835.

Large 4° (270x185 mm). PRINTED ON BLUE PAPER. 24 pages. Contemporary boards. Blue-paper pastedowns and flyleaves. Covers somewhat dusted and spotted; a few cracks to the spine. A very good copy, quires unopened.

\$350.-

Encomiastic poem composed on the occasion of the birth on 10 June 1835 of the son of Grand Duke Leopold II, Ferdinand IV (1835-1908) of Habsburg-Lorraine, the last to bear the title of Grand Duke of Tuscany.

Rosini taught Italian eloquence at the University of Pisa, and was a leading figure in the intellectual milieu of this city. A member of several academies, he was also the director of the *Nuovo Giornale de' letterati*. The poem is replete with references to Dante, and stresses – as per usual in the patron-client relationship – the relevant role played by the Habsburg-Lorraine family in the cultural development of Tuscany.

E. Michel, *Maestri e scolari dell'Università di Pisa nel Risorgimento nazionale 1815-1870*, Firenze 1949, *passim*.

A late first edition of a lascivious *Cantare Carnacialesco*

42

Pulci, Luigi (1432-1484). *Tractato del Prete cole Monache.*
Paris, Tipografia Crapelet, 1840.

Large 8° (210x135 mm). PRINTED ON BLUE PAPER. [8] leaves. Set in gothic type. Large woodcut vignette on the title-page depicting the encounter between a priest and three nuns. Two woodcut decorated initials, on *criblé* ground. Contemporary marbled pasteboards, engraved label with title on the upper cover. A very good copy, trace of large ex-libris on the front pastedown. Issued in a total of fifty copies, of which this is number 36.

\$1,800.-

The first edition of this Renaissance *cantare carnacialesco*, a lascivious work about a priest enticing nuns. The composition of this poetic text has variously been attributed to Luigi Pulci, and is introduced here by a brief address to the reader written by Niccolò Franco (1515-1570).

The *Tractato del Prete cole Monache* – replete with double entendres – enjoyed a significant manuscript circulation. The work was first published in 1840, from the Paris press run by Georges André Crapelet, and upon the recommendation of Étienne Audin de Rians, a scholar of Italian chivalric and popular literature. The text itself is based on ms Palatino 359 of the National Library in Florence.

As stated in the colophon printed on the recto of the last leaf, the edition was issued in a total of fifty copies, seven of which were printed on parchment, with only fifteen being printed on blue paper, including the handsome copy offered here.

E. Benucci *et al.* (eds.), *Cantari novellistici dal Tre al Cinquecento*, Roma 2002.

Tractato del Prete cole Monache.



A bibliographical rarity

43

Baruffaldi, Girolamo (1675-1753). *Novella dell'abate Girolamo Baruffaldi Ferrarese.* Bergamo, Stamperia Mazzoleni, 1848.

Large 4° (288x206 mm; the last four leaves 288x161 mm). PRINTED ON BLUE PAPER. [4], 8, [2] pages. First and last leaf blank. Small woodcut ornament on the title-page. Original orange editorial boards, title and imprint lettered in gilt on the upper cover. Small losses to spine and corners. A very good copy, a few minor, occasional spots.

\$350.-

A rare edition of this short novel by the Ferrarese Baruffaldi, well-known author of *Dell'Istoria di Ferrara* (1700), which was originally written in 1708 under the name of Antonio Tibaldeo. As the editor Aurelio Carrara states in his preliminary address, this 'bibliographical rarity' was issued in only thirty numbered copies, mainly intended to be distributed among friends. A few copies were printed, as here, on blue paper, while a copy on vellum was issued for the editor. This is copy no. 30.

G. Papanti, *Catalogo dei Novellieri italiani*, Livorno 1871, I, p. 32.

Dono agli Amici

44

Buonamici, Francesco (1832-1921). *Scritti giovanili...* Pisa, Tipografia Citi, 15 giugno 1861.

16° (137x95 mm). PRINTED ON BLUE PAPER. [4], 127, [3] pages. Original editorial boards, spine lacking. A good copy, minor foxing. The first and last leaves slightly discoloured.

\$180.-

The Pisan lawyer and politician Buonamici, future senator of the *Regno d'Italia*, issued this booklet not for sale, but rather to be given as gifts to his friends, as attested by the printed inscription on the first leaf – ‘DONO AGLI AMICI’. Published in only thirty-nine copies, all printed on blue paper, the collection contains texts that are often replete with polemical attacks against the ‘Milanese school’ first represented by Alessandro Manzoni. Two authorial manuscript corrections are visible on page 27. Buonamici’s political passion is revealed by the colophon, which informs the reader that the publication was printed on 15 June, i.e., the ninth anniversary of the death of the Minister Camillo Benso Count of Cavour.

P. De Francisci, *Il diritto romano. Bibliografia*, Roma 1923, pp. 67-70;
E. Michel, *Maestri e scolari dell’Università di Pisa nel Risorgimento nazionale 1815-1870*, Firenze 1949, *passim*.

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